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H A R M O N I C C O M P A N I O N

AND

G U I D E T O S O C I A L W O R S H I P :

BEING

A CHOICE SELECTION OF TUNES

Adapted to the various Psalms and Hymns, used by the dufferent Societies in t
The United States

TOGETHER WITH THE PRINCIPLES OF MUSIC, AND EASY LESSONS FOR
LEARNERS

BY ANDREW LAW

PRINTER UPON THE AUTHOR'S NEW PLAN

PHILADELPHIA

PRINTED FOR THE AUTHOR, BY ROBERT AND WILLIAM CARR, No, 51, SANSOM STREET.

White *Mus* DEDICATION.

TO THE MINISTERS OF THE GOSPEL, AND THE SINGING MASTERS, CLERKS AND CHORISTERS,
THROUGHOUT THE UNITED STATES.

GENTLEMEN,

THE following work is addressed to you. It claims your candid and thorough perusal. It exhibits an Introductory Treatise and an Elementary Scale, possessing, it is believed, improvements of real and permanent worth; and it also presents specimens of that chaste and sober, that sublime and solemn Psalmody, which the friends of religion and virtue, as well as the friends of sacred song, would rejoice to see more generally improved in worshipping assemblies.

It will not, perhaps, have escaped the observation of any one of you, that very much of the music in vogue is miserable indeed. Hence the man of piety and principle, of taste and discernment in music, and hence, indeed, all, who entertain a sense of decency and decorum in devotion, are oftentimes offended with that lifeless and insipid, or that frivolous and frolicsome succession and combination of sounds, so frequently introduced into churches, where all should be serious, animated and devout; and hence the dignity and the ever varying vigor of Handel, of Madan, and of others, alike meritorious, are, in a great measure, supplanted by the pitiful productions of numerous composuiss, whom it would be doing too much honor to name. Let any one acquainted with the sublime and beautiful compositions of the great Masters of Music, but look round within the circle of his own acquaintance, and he will find abundant reason for these remarks.

The evil is obvious. Much of the predominating Psalmody of this country is more like song singing, than like solemn praise. It rests with you, Gentlemen, to apply the remedy. The work of reformation is arduous, but not impracticable, and the more difficult the task, the more praise worthy the accomplishment.

I will further add, that there are no description of citizens in the community, who have it in their power to do half as much as you, towards correcting and perfecting the taste in music, and towards giving to devotional praise its due effect upon our lives and conversation.

The cause of religion and virtue has therefore a claim upon your exertions. What remains then, but that every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, become universal, and the business is ended.

That you may criticise with the keenness and candor of real masters of music, and correct with the courage and conduct of irrefesistible reformers, is all that the fondest friends of sacred music would ask or wish; and if the following Book be found but an individual's mite towards promoting so noble an undertaking, as that of improving the religious praise of a rising Empire, it will never become a subject of regret to one who has devoted the greater part of his life to the cultivation of Psalmody, and who is,

With all proper Respects,

THE AUTHOR.

Shepherd Moore

66176

This Book exhibits a plan and method which are different from any that have yet appeared.

The principal objects of this plan and of this method, are to lessen the burden of the learner; to facilitate the performance, or practice of Music; and to promote a general improvement in the praises of our God and Redeemer.

Three of the musical characters are made more simple by rejecting the long stroke of the crotchet, which is one half of the character; by this means the parts of the quaver are diminished one third; and those of the semiquaver one fourth. The cliffs, F and G, and the repeat, R, being characters used as letters, are familiar to every one; these are used instead of those which are unknown, till learned as musical characters. The four kinds of characters denote the four singing syllables; and the learner will immediately name the notes with great facility; and will read them with equal ease in every part, and in all the different changes of the keys. But these are not the greatest advantages derived from the plan, and the method of teaching by these characters.

Music, printed without the lines, is more simple than it can be on lines, and spaces; because the lines and spaces increase the number of the parts which compose the characters, and render them more indistinct, and more difficult to be retained in the memory. This plan will assist, both the learner and the performer, in ascertaining the true sounds of the notes in instances where the old method cannot afford any aid for that purpose.

The music is taught in this method by the degrees of the keys, and the common chord taken upon the key note, or first degree of the key. Lessons of these are given in the Scale of Rules.

There are only two keys in music, the sharp, or major key; and the flat, or minor key. There are also only two common chords taken upon the key note, or first degree of the key; one for the sharp key, and one for the flat key, and these chords differ only in the third degree, which is half a tone higher in the sharp, than in the flat key.

These keys and common chords have their particular characters for each degree, which are fixed invariably; and whenever the key is shifted, from one letter to another, the characters and the common chord are shifted with the key; and retain, from the key note, the same order of characters, of names, and of arrangement of tones, and semitones. Hence, this method marks, with certainty, the intervals, or distances of sounds. The places of the tones and semitones, the major and minor seconds, thirds and fourths, are also in view. The semitones lie between the diamond and the square, and the quarter of a diamond and the square. Hence, when any two notes are placed at the distance of a second, a third, or a fourth, it will instantly appear from the sight of the characters, whether the interval be the major, or the minor second, third or fourth. This is an advantage which the old method can never possess; for it cannot be known from the common notes upon lines and spaces whether these intervals be major, or minor; only by referring back to the cliffs; but in this method it is visible in every bar.

This similarity of the characters, of the names of the notes, and of the order of the tones and semitones, in every part of the music, and in all the different changes of the keys, render the business of the learner very simple and easy; and will greatly diminish the expenses of tuition, and the consumption of time necessarily employed in learning the Art. By this method children will soon learn to read music as easily as they read other books. And those who practise upon this method will find the burden of the performance greatly alleviated, and be able to sing any part that is within the compass of their voices.

From this view of the subject, is it not rational to suppose, that great advantages may be derived from the introduction of this plan? Upon this plan and method the knowledge of the Art will be easily obtained; and music will be read in a short time with great facility. The natural consequence of this will be, that the cultivation of the Art will become more general; and the practice of it will be rendered more pleasing and entertaining.

James Waller

PREFACE.

IN compiling the following work, or the Harmonic Companion, I have endeavoured to compose an elementary system which might open, at once, an improved pathway to the practice of music. I could not be at a loss in supposing, that such an acquisition would be very acceptable to all classes of singers, and especially to those on whom the business of teaching devolves, as well as to all learners, during the first stages of their progress. To encompass my object, I have withheld no improvements, which patient industry, aided by more than twenty years' experience in studying and teaching vocal music, could bestow; and I flatter myself, that the friends of Psalmody will find my Harmonic Companion, an easier, and more eligible Book for beginners, than any one that has heretofore appeared.

In the Introductory Treatise immediately following, a number of the most important things relating to vocal music, are concisely explained and clearly enforced.

But it is the Scale of Rules with which the labour, the actual task of the learner, more immediately commences. To render this task as easy as possible, neither time nor attention have been spared. As the readiest way to effect the purpose proposed, appeal has been uniformly made to the reason and nature of my subject, as presented in theory and practice. For the scale which follows, is not the offspring of a short and solitary attention to theory alone. On the contrary, it forms the result of those gradual improvements produced by repeated reflection and reiterated trials in the school of experience. European Gamuts in the mean while have not been overlooked. On the other hand, I have ever examined them with care and deference; but at the same time without thinking myself obliged to be implicitly guided by them, merely, because they were already in use. For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that alterations might be made for the better, I have not scrupled to introduce them.

All music is not, at present, printed upon this Plan, and according to the Rules of this Scale; but all music might be thus printed, and by that very means, be improved in point of simplicity. In regard to the music which is contained in the Harmonic Companion, the rules which are thrown out of this system, are not wanted; and as to any other music, it may, in all cases, be rendered more simple, by transcribing it into the Plan of this Scale. If any one should, however, choose to consult other music, as it stands, he will find the necessary directions with it. It will then be soon enough for him to attend to the rules for that purpose, when he actually finds that he shall want them. And his attending to them at such after period, will rather be an alleviation to him, than otherwise; for he will then, probably, have fewer things to distract and divide his mind, than at his first setting out. At any rate, his attending to them, later or by themselves, can be no additional burthen to him; for what ever is thrown out of this system, is knit into the body of common systems; and by adverting to them, he will only advert to some old rules, which, if music were printed as it might be, would be utterly useless.

THE NEW PLAN COMPARED WITH THE OLD.

The new plan has only one scale for all the parts and all the keys in music ; which scale is composed of seven simple characters. The old plan has at least two scales for the parts, and seven for the keys, and these scales are each of them compounded of fourteen complicated characters, such as notes, lines and spaces ; here are three parts to every character, the note, the line and the space, and all of them gain no advantage over the one simple note, in the new plan. The stave must include a ledger line above and below, making seven lines and seven spaces for each part ; the two parts bass and treble together, making at least twenty eight characters. To this must be added seven different keys of the same extent as the first, making on the whole seven times twenty eight or one hundred and ninety six. The comparative view is then as seven to a hundred and ninety six, or as one to twenty eight. The advantages which are gained by the new plan, are then very great and of vast importance.

One objection which has been made against the plan is, that it is not known and in general use.

The same objection might have been made against the art of Printing when it was first invented ; for it was not then known and in general use in any part of the world. What would have been the state of society at this time, compared with what it now is, if this objection had been made and adhered to, and have prevented the introduction of the art ? Upon this ground every improvement in the arts must be rejected, and the world must stand where it is forever ; or we must suppose that improvements are in universal use before they are invented or introduced.

NOTES.

The tunes, Gath, Lebanon, Miletus, Transport, and Gloucester, may be sung as long metres, or as the metre of six lines, all eights. Cadiz may be sung to the metre of Amsterdam, by adding a slur to the two first notes of the sixth line.

The first part of the Funeral Piece is to be sung in the three verses which are set to it, before the other part is sung.

Tunes which require the repetition of some words, will in some instances, require a different repetition ; as in Hotham, the second verse, " With the shadow ;" this may be done by throwing out the slur.

Tunes with a Chorus ; the chorus may be sung after every verse, after the last verse only, or omitted entirely.

In those parts of tunes, over which the word Unisons is placed, all sing the same part.

The first part of Amsterdam is repeated in the third and fourth lines of each verse.

ERRORS.—Page 28, read Th' appointed hour makes haste.—P. 35, third bar of the treble, slur the two first notes in the bar.—P. 40, read

For such a worm as I.—P. 55, in the treble, at the top of the page, fourth bar from the end, put the second note in the bar before the first.

—P. 83, in the tenor, fifth bar from the end, make the note a semibreve.—P. 87, in the treble, top of the page, make the last note a minim.

—P. 88, in the treble, bottom of the page, second bar



SCALE OF KEYS.

EXPLANATION.

C 1	4	6	7	2	3	5	5	2	4	6	1
B 7	3	5	6	1	2	4	4	1	3	5	7
A 6	1	2	4	5	7	1	3	4	3	7	2
G 5	7	1	3	4	6	7	2	2	4	6	1
F 4	6	7	2	3	5	6	1	1	3	5	7
E 3	5	6	1	2	4	5	7	7	2	4	6
D 2	4	5	7	1	3	4	6	6	1	3	5
C 1	3	4	6	7	2	3	5	7	2	4	6
B	2	3	5	6	1	2	4	7	1	3	7
A	1	2	4	5	7	1	3	4	6	3	5
Scale of Marks											

The figures at the left hand of each column of notes show the degrees of the sharp key; those at the right hand show the degrees of the flat key. This scale shows that the \diamond is between the two keys, and that the first degree of the sharp key is the first note above the \diamond , and that the first degree of the flat key is the first note below the \diamond .

It shows also the relative keys. Whenever the key is changed from a sharp key to a flat key, or from a flat key to a sharp key without an additional flat or sharp in the regular way in which they are set at the beginning of tunes, they are called relative keys. Every sharp key has its relative flat key a third below; and every flat key has its relative sharp key a third above. These admit of an easy and natural transition from one to the other.

Every sharp at the beginning of a tune takes the place of the  with the dot, and raises that note half a tone, and removes the  and the key to the fifth above, or to the fourth be' . . .

Every flat at the beginning of a tune
the place of the \diamond , sinks that note half
and removes the \diamond and the key to \diamond
above, or to the fifth below.

Scale of Marks by which the degrees are easily found with four characters.

G

The figures over the notes show the degrees of the sharp key; those under them show the degrees of the flat key. The \diamond is the first degree of the sharp key, and the second degree of the flat key; the \triangle and the \square , the \square one degree the highest are the third and fourth degrees of the sharp key, and the fifth and sixth of the flat key.

MEAR M.

In God's own house pronounce his praise, His grace he there reveals; To heaven your joy and wonder raise, For there his glo - ry dwells.

Cheerful.

NORFOLK. CM.

Joy to the world, the Lord is come; Let earth receive her King; Let every heart prepare him room, And heaven and nature sing.

In.
The.Errors
Fo

Cheerful.

IRISH. C. M.

13

Awake, my heart, arise, my tongue, Prepare a tuneful voice, In God, the life of all my joys Aloud will I rejoice.

Cheerful.

BOLTON. L. M.

Bless, O my soul, the living God; Call home my thoughts that rove abroad, Let all the powers within me join In work and worship so divine.

BEDFORD. C. M.

Awake, ye saints, to praise your king, Your sweetest passions raise; Your pious pleasure, while you sing, Increas - ing with the praise

The musical score for 'BEDFORD. C. M.' consists of four staves. The first staff is in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The second staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The third staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The fourth staff is in F major (no sharps or flats) and 3/4 time, starting with a bass clef and a key signature of no sharps or flats. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.








Moderate.

SUTTON. S. M.

Oh bless the Lord, my soul, Let all within me join, And aid my tongue to bless his name, Whose favours are divine.

The musical score for 'SUTTON. S. M.' consists of four staves. The first staff is in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The second staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The third staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The fourth staff is in F major (no sharps or flats) and 3/4 time, starting with a bass clef and a key signature of no sharps or flats. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

SCALE OF FLAT KEYS.

In every flat key, the , with the dot, is the first degree of the key; the  is the second degree; the  is the third degree; the  is the fourth degree; the  is the fifth degree; the , with the dot, is the sixth degree; and the , with the dot, is the seventh degree.

NINTH LESSON.

Scale of degrees.

Common Chord.

Common Chord.

1 2 3 4 5 6 7 1 1 5 3 1 1 3 5 1 1 3 5 5 3 1 5

Common Chord. Common Chord.

G F

TENTH LESSON

TENTH LESSON.

FIFTH LESSON.
 G C - 1 3 2 1 3 4 5 2 2 3 1 2 7 1 1 2 3 4 2 3 1 2 2 3 4 3 2 1
 F C - 1 1 5 1 1 7 1 5 5 1 6 4 5 1 1 5 1 4 5 1 6 5 5 1 4 5 5 1
 Moderate.

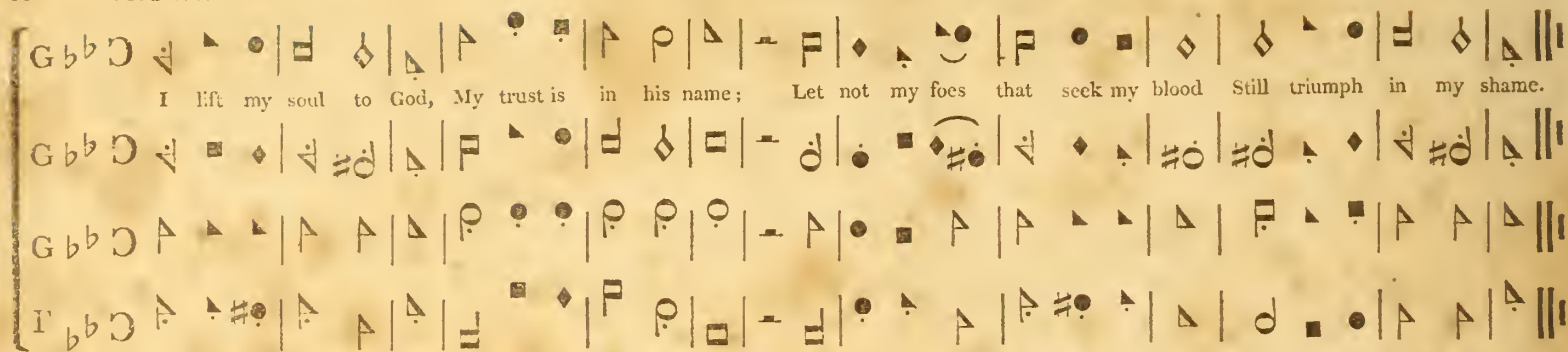
Moderate.

DUBLIN. C. M.

With earnest longings of the mind, My God, to thee I look; So pants the hunted hart to find, And taste the cool-ing brook.

Moderate.

AYLESBURY. S. M.



Moderate.

PUTNEY. L. M.

19

FOURNEY. L. M. 19

G³ Man has a soul of vast desires, He burns within with restless fires; Tost to and fro his passions fly from va - ni - ty to

G³

G³

F³

Cheerful.

COVENTRY. S. M.

va - ni - ty. Lord, what a fee - ble piece Is this our mortal frame! Our life how poor a tri - fle 'tis, That scarce deserves the name!

BLOOMFIELD. S. M.

My God, permit my tongue This joy, to call thee mine: And let my early cries prevail, To taste thy love divine.

The Soprano part is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. It continues with various intervals, including eighth and sixteenth notes, and ends with a double bar line.

Moderate.

GEORGIA. C. M.

Return, O God of love, return, Earth is a tiresome place; How long shall we thy children mourn Our absence from thy face.

The Soprano part is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. It continues with various intervals, including eighth and sixteenth notes, and ends with a double bar line.

Cheerful.

BETHLEHEM. S. M.

21

Behold the lof - ty sky Declares its Ma - ker God, And all the star - ry works on high Proclaim his power abroad.

Cheerful.

LITCHFIELD. L. M.

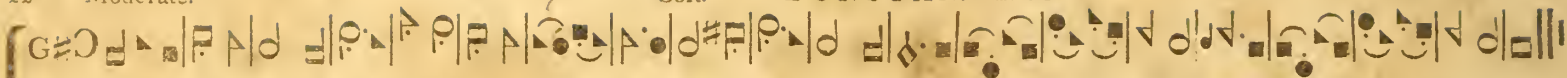
How soft the words my Saviour speaks! How kind the pro - mises he makes! A bruised reed he never breaks, Nor will he quench the smoking flax.

Moderate.

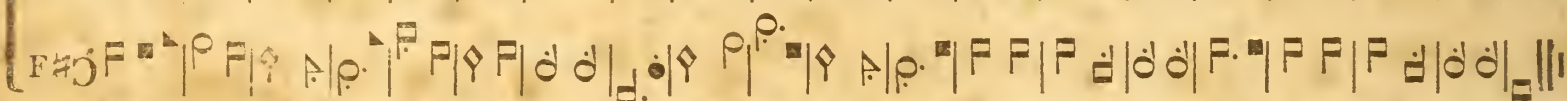
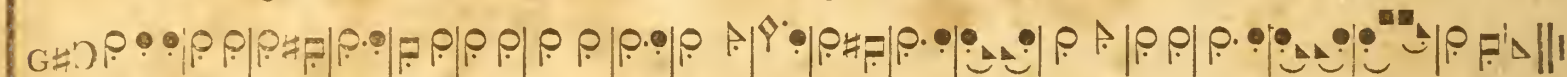
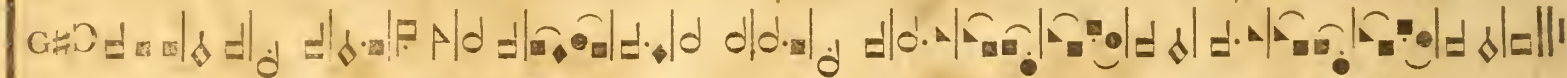
Soft.

DUNSTAN. L. M.

Loud.



Jesus shall reign where'er the sun Does his successive journeys run; His kingdom stretch from shore to shore, 'Till moons shall wax and wane no more, 'Till moons shall wax and wane no more.

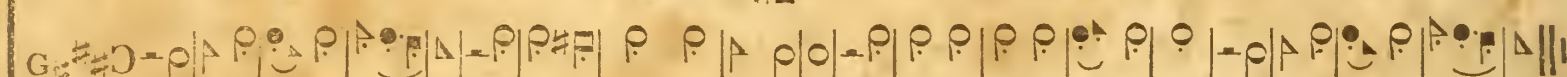


Moderate.

PORTUGAL. L. M.



Behold the rose of Sharon here, The li - ly which the vallys bear; Behold the tree of life, that gives Refreshing fruit and healing leaves.



Moderate.

SURRY. L. M.

23

O come loud anthems let us sing, Loud thanks to our Al - mighty King; For we our voices high should raise, When our salvation's rock we praise.

Cheerful.

WAKEFIELD. C. M.

To ce - lebrate thy praise, O Lord, I will my heart prepare; To all the listening world thy works, Thy wondrous works declare.

What is our God, or what his name; Nor men can learn, nor an - gels teach; He dwells conceal'd in ra - diant flame, Where neither

Cheerful.

COLCHESTER. C. M.

eyes nor thoughts can reach. My soul, how lovely is the place To which thy God resorts! 'Tis heaven to see his smiling face, Tho' in his earthly courts.

Moderate.

BETHESDA. P. M.

25

Give thanks to God most high, The un - i - ver - sal Lord! The sovereign King of kings; And be his grace ador'd. His power and grace are still the same; And

Moderate.

READING. C. M.

let his name have endless praise. Blest are the souls that hear and know The gospel's joyful sound! Peace shall attend the path they go, And light their steps surround.

SOUTHBURY. P. M.

Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are! To thine abode My heart as-

The first system of the musical score for 'SOUTHBURY. P. M.' consists of four staves. The first staff is a vocal line starting with a G-clef and a key signature of one sharp (F#). The second staff is a vocal line starting with a G-clef and a key signature of one sharp. The third staff is a vocal line starting with a G-clef and a key signature of one sharp. The fourth staff is a vocal line starting with an F-clef and a key signature of one sharp. The lyrics are written below the staves.

Soft.

Loud.

Moderate

GATH. L. M.

pires, With warm desires, To see my God, With warm desires, To see my God. He reigns; the Lord, the Saviour reigns! Praise him in e - van - gel - ic

The second system of the musical score for 'SOUTHBURY. P. M.' consists of four staves. The first staff is a vocal line starting with a G-clef and a key signature of one sharp. The second staff is a vocal line starting with a G-clef and a key signature of one sharp. The third staff is a vocal line starting with a G-clef and a key signature of one sharp. The fourth staff is a vocal line starting with an F-clef and a key signature of one sharp. The lyrics are written below the staves.

strains, Praise him in e - - van - gel - ic strains; Let the whole earth in songs rejoice, And distant islands join their voice, And distant islands join their voice.

Moderate.

LEEDS. L. M.

Jesus, thy blood and righteousness My beauty are my glorious dress, 'Midst flaming worlds in these array'd, With joy shall I lift up my head.

Sing to the Lord aloud, sing to the Lord aloud, And make a joyful noise, and make a joyful noise; God is our strength, our Saviour God; Let

Moderate.

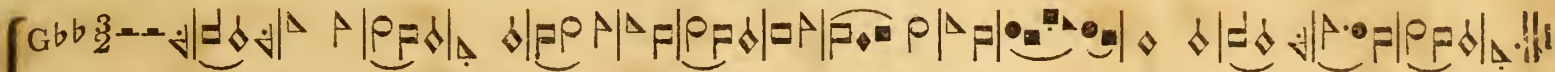
EASTON. C. M

Israel hear his voice. That awful day will surely come, The appointed hour haste When I must stand before my judge, And pass the solemn test.

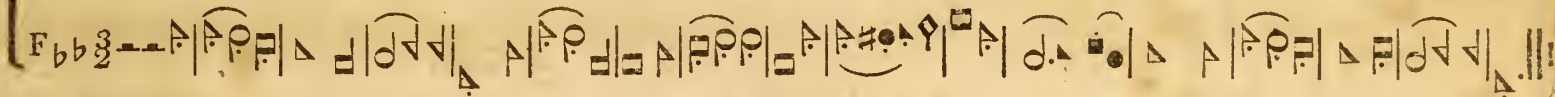
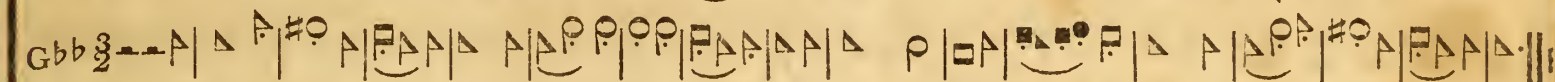
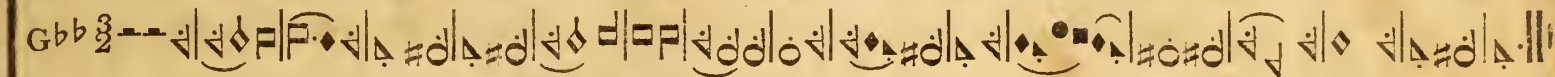
Moderate.

NESTON. L. M.

29

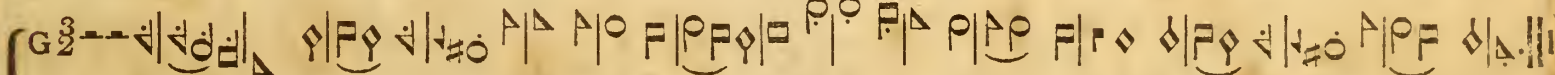


Why should we start and fear to die? What tim'rous worms we mortals are! Death is the gate of endless joy, And yet we dread to enter there.

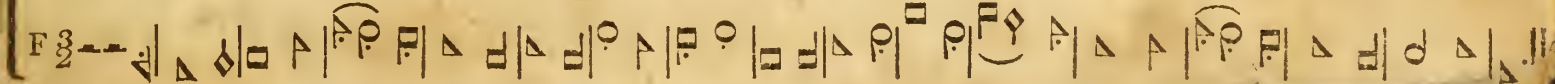
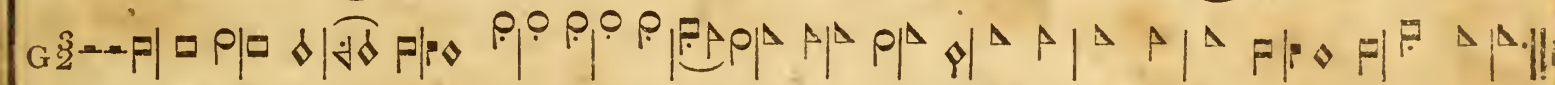


Moderate.

SCOTLAND. L. M.



Ere long the awful day shall come, When Christ in glory shall appear, And all the world their final doom, From his most righteous lips must hear.



20 Cheerful.

SUNDERLAND. P. M.

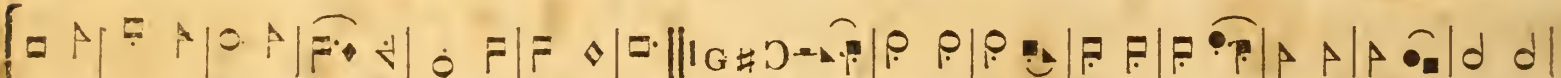


Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Jehovah's name; His glory let the heathens know, His wonders



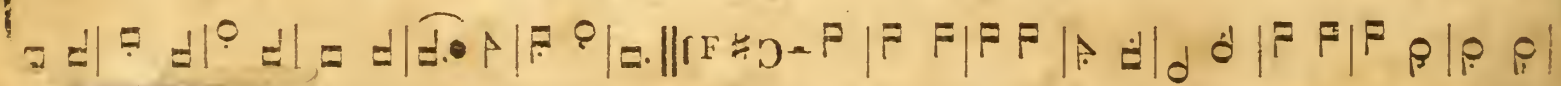
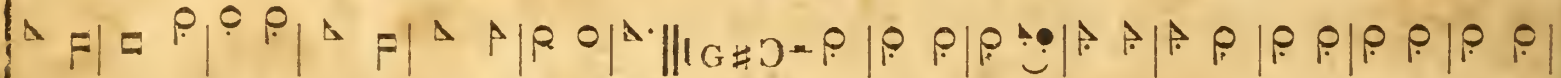
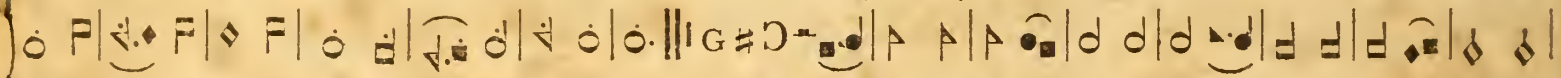
Cheerful.

CHARLESTON. P. M.



to the nations show, And all his saving works proclaim.

I'll praise my Maker with my breath; And when my voice is lost in



death, Praise shall employ my nobler powers; My days of praise shall ne'er be past While life, and thought, and being last, Or im-mor-ta-li-ty endures.

Moderate.

HALDAM. S. M.

When overwhelm'd with grief, My heart within me dies; Helpless and far from all re-lief, To heaven I lift my eyes.

O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing. In our great Creator let Israel rejoice; And children of Zion be

Cheerful.

MANSFIELD. S. M.

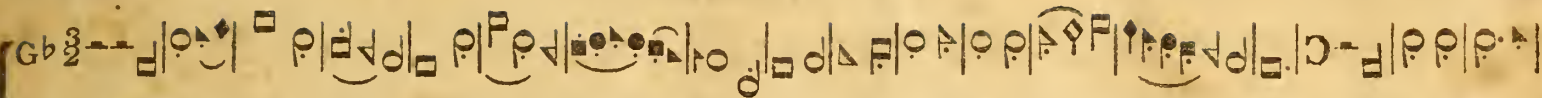
glad in their king. The darkness and the light Still keep their course the same; While night to day, and day to night Di - vinely teach his name.

Cheerful.

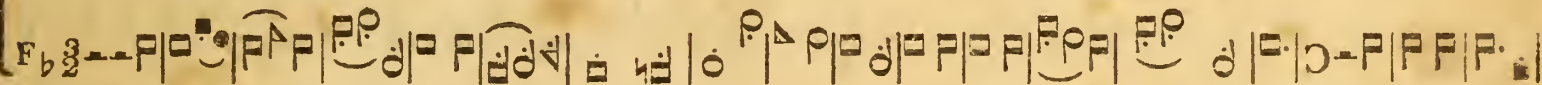
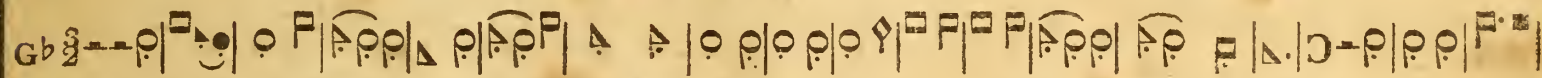
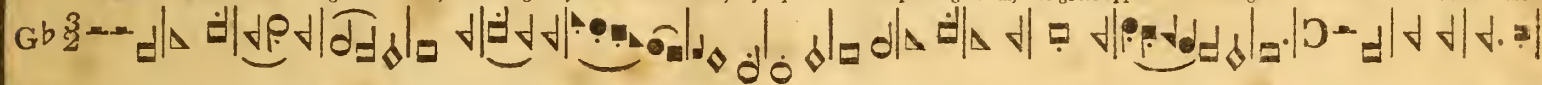
ARCHDALE. C. M.

Cheerful.

39

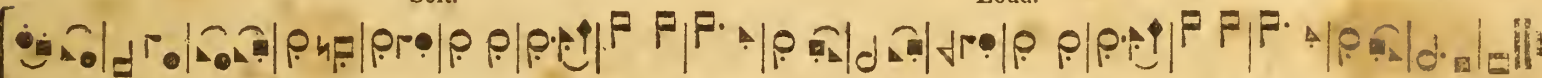


When God reveal'd his gracious name, And chang'd my mourn - ful state, My rapture seem'd a pleasing dream, The grace appear'd so great. The world beheld the

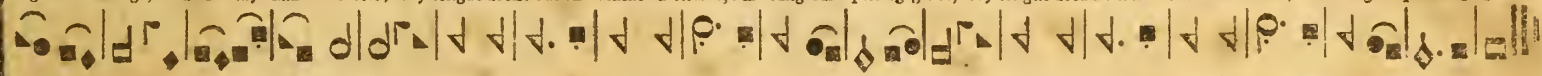


Soft.

Loud.



glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung sur - prising grace, My tongue broke out in unknown strains, And sung surpris - ing grace.



E

Soon as I heard my Father say, Ye children, seek my grace, My heart re -

My heart replied without delay, I'll seek my Father's face,

Cheerful.

PELHAM. S. M.

plied without de - lay, I'll seek my Father's face. My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready

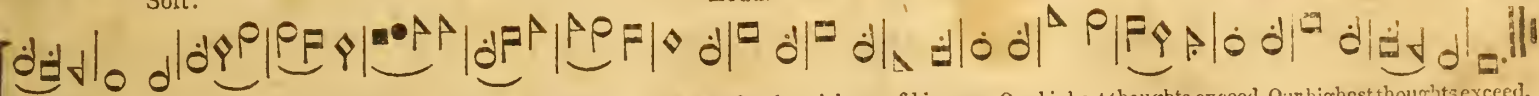
Soft.

Loud.

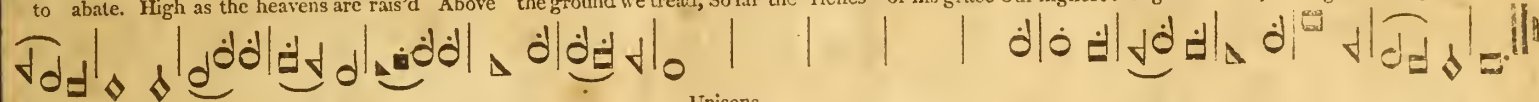
Soft.

Loud.

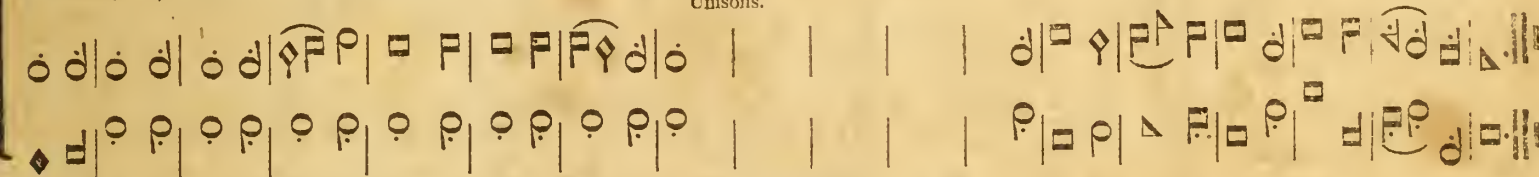
35



to abate. High as the heavens are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

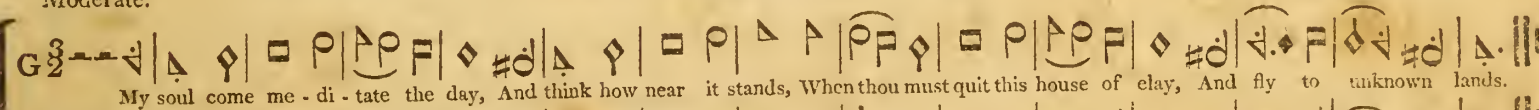


Unisons.

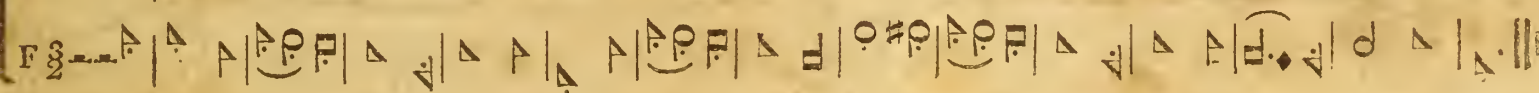
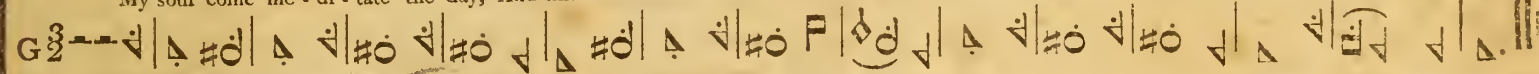


Moderate.

BURFORD. C. M.



My soul come me - di - tate the day, And think how near it stands, When thou must quit this house of clay, And fly to unknown lands.



1. There is a fountain fill'd with blood, Drawn from Immanuel's veins, And sinners, plung'd beneath that flood, Lose all their guilty stains, And

2. The dy-ing thief rejoic'd to see That fountain in his day; And there have I, as vile as he, Wash'd all my sins away, And

3. Dear dy-ing Lamb, thy precious blood Shall ne-ver lose its power, Till all the ransom'd church of God Be sav'd, to sin no more, Till

Cheerful.

CANTON. P. M.

sinner, plung'd beneath that flood, Lose all their guilty stains.

1. How plea-sant 'tis to see Kindred and friends agree, Each in his pro- per

there have I, as vile as he, Wash'd all my sins away.

2. 'Tis like an ointment shed, On Aaron's sa-cred head, Di-vine-ly rich, di-

all the ransom'd church of God Be sav'd, to sin no more.

3. Like fruitful showers of rain, That wa-ter all the plain, Descend-ing from the

Soft.

Loud.

37

sta - tion more, And each ful - fil his part With syn - pa - thising heart, In all the cares of life and love, In all the cares of life and love.

vine - ly sweet. The oil through all the room Diffused a rich perfume, Ran through his robes, and blest his feet, Ran through his robes, and blest his feet.

neighb'ring hills; Such streams of pleasure roll, Through every friendly soul, Where love like heavenly dew distils, Where love like heavenly dew distils.

Moderate.

HAMBURGH. S. M.

Come, sound his praise abroad, And hymns of glory sing. Je - ho - vah is the sovereign God, The uni - ver - sal King, The uni - ver - sal King.

And does the kind Re - deemer stoop, In such re - viv - ing strains, Diseas - ed sinners to invite And heal their heart - felt pains, And

Cheerful.

WHITFIELD. S. M.

And thus surround the throne. Come, ye, that love the Lord, And let your joys be known; Join in a song with sweet accord, And thus surround the throne.

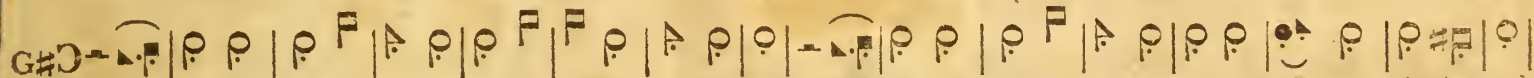
Cheerful.

WOODBURY. C. M.

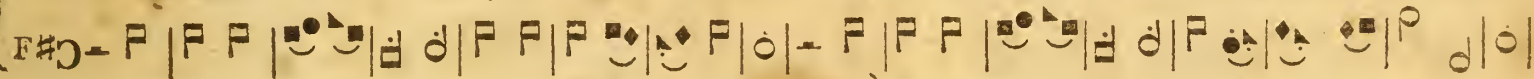
39



1. Sal - vation! Oh, the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cor - dial for our fears.



3. Sal - vation! Let the echo fly The spacious earth around, While all the armies of the sky Conspire to raise the sound.

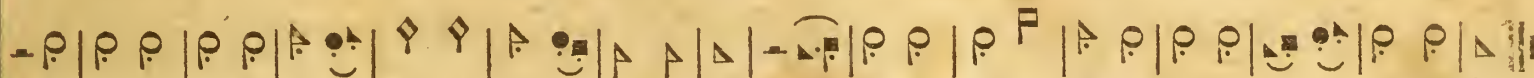


Moderate & soft.

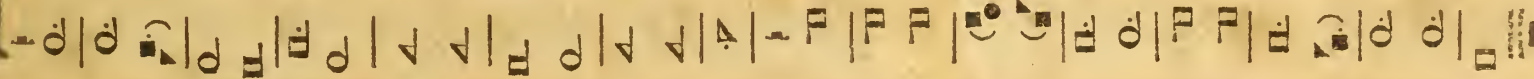
Cheerful & loud.

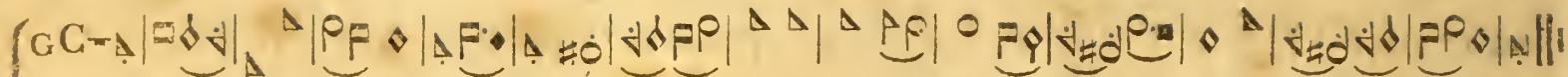


2. Buried in sorrow, and in sin, At hell's dark door we lay; But we a - rise, by grace divine, To see a heavenly day.

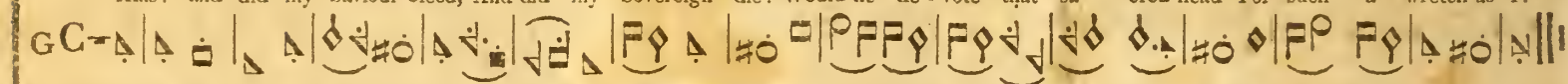


2. Buried in sorrow, and in sin, At hell's dark door we lay; But we a - rise, by grace divine, To see a heavenly day



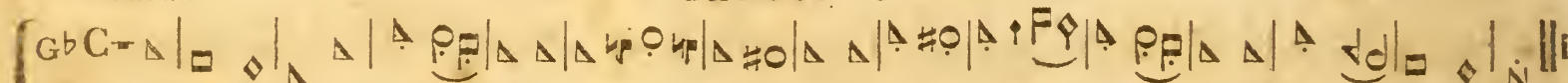


Alas! and did my Saviour bleed, And did my Sovereign die! Would he de-vote that sa-cred head For such a wretch as I!

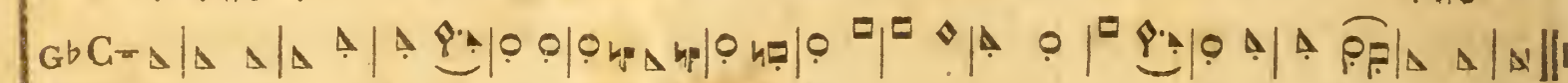


Moderate.

BANGOR. C. M.



Hark! from the tombs a doleful sound, My ears at-tend the cry; Ye living men come view the ground, Where you must shortly lie.



Moderate.

Unisons.

NANTWICH. L. M.

Soft.

41

O God, how endless is thy love! Thy gifts are every evening new; And morning mercies from above, Gently distil like early dew.

Loud.

Moderate.

MALDEN. C. M.

dew, Gently distil like early dew. How sweet and awful is the place With Christ within the doors, While everlasting love displays The choicest of her stores.

Ye nations round the earth rejoice, Before the Lord your sovereign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

The musical score for 'Old Hundred' is written in G major (one sharp) and 4/4 time. It features four staves. The first three staves are for voices (Soprano, Alto, Tenor) and the fourth is for the organ. The lyrics are written below the first staff.

Moderate.

ABRIDGE. C. M.

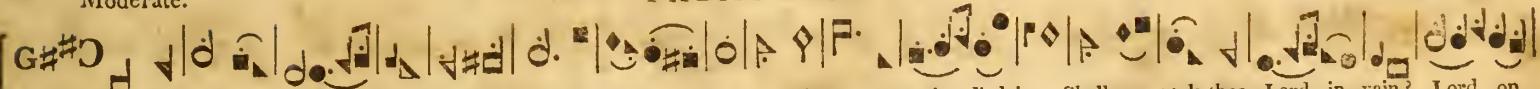
When all thy mercies, O my God, My rising soul surveys; Transported with the view, I'm lost in wonder, love, and praise.

The musical score for 'When all thy mercies' is written in G major (one sharp) and 3/4 time. It features four staves. The first three staves are for voices (Soprano, Alto, Tenor) and the fourth is for the organ. The lyrics are written below the first staff.

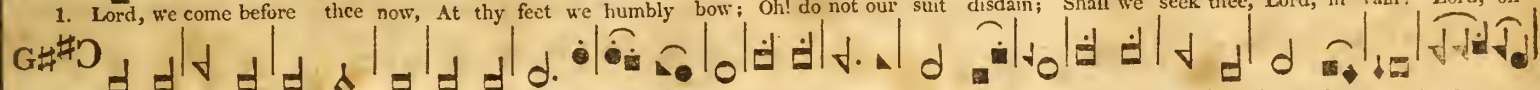
Moderate.

FALMOUTH. P. M.

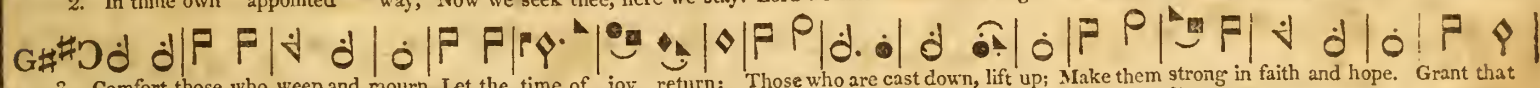
Soft. 43



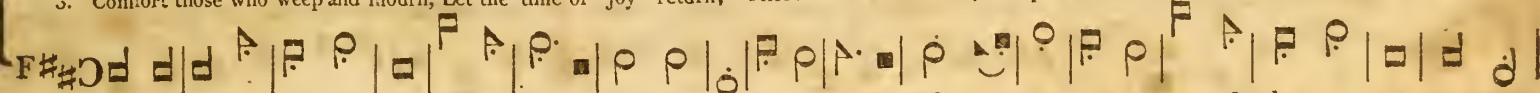
1. Lord, we come before thee now, At thy feet we humbly bow; Oh! do not our suit disdain; Shall we seek thee, Lord, in vain? Lord, on



2. In thine own appointed way, Now we seek thee, here we stay: Lord we know not how to go Till a blessing thou bestow. Send some



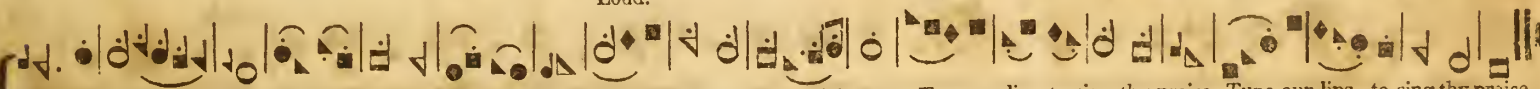
3. Comfort those who weep and mourn, Let the time of joy return; Those who are cast down, lift up; Make them strong in faith and hope. Grant that



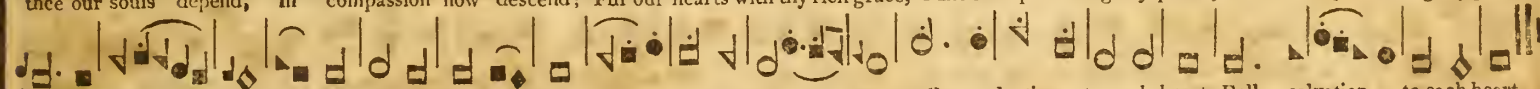
Loud.

Soft.

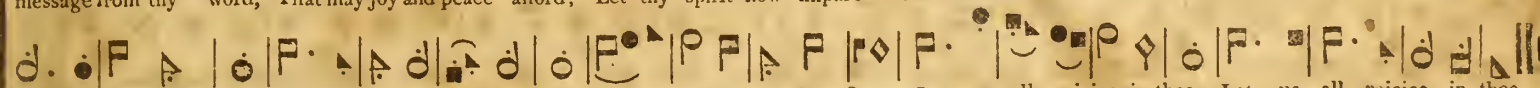
Loud.



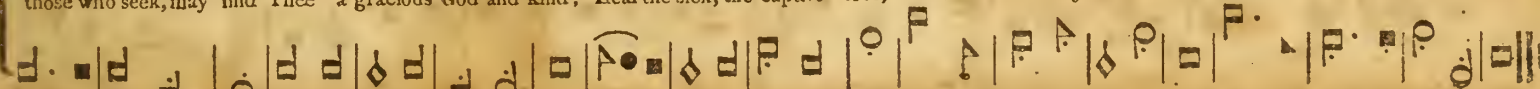
thee our souls depend, In compassion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our lips to sing thy praise.



message from thy word, That may joy and peace afford; Let thy spirit now impart Full salvation to each heart, Full salvation to each heart.



those who seek, may find Thee a gracious God and kind; Heal the sick, the captive free, Let us all rejoice in thee, Let us all rejoice in thee.





1. Our souls, by love together knit, Cemented mix in one; One hope, one heart, one mind, one voice, 'Tis heaven on earth be-



2. The little cloud increases still, The heavens are big with rain; We haste to catch the teeming shower, And all its moisture



3. And when thou mak'st thy jewels up, And sett'st thy starry crown; When all thy sparkling gems shall shine, Proclaim'd by thee thine

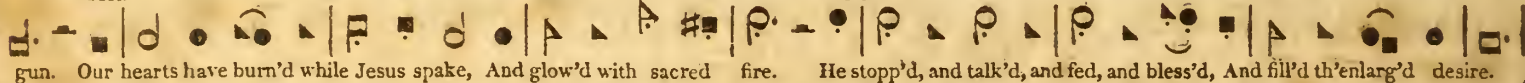


Soft.

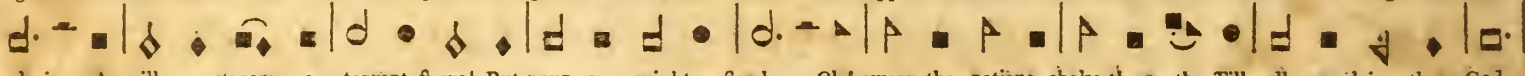
Loud.

Soft.

Loud.



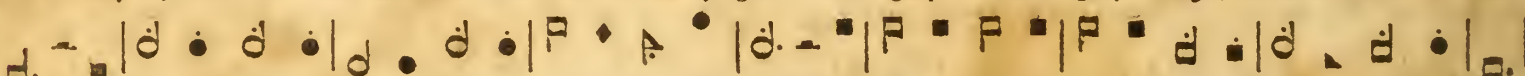
gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire. He stopp'd, and talk'd, and fed, and bless'd, And fill'd th'enlarg'd desire.



drain. A rill, a stream, a torrent flows! But pour a mighty flood. Oh! sweep the nations, shake the earth; Till all proclaim thee God.



own. May we,—we little band of love, Be sinners sav'd by grace, From glory into glory chang'd, Behold thee face to face.



"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulness in our souls he

"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulness in our souls he

pours, 'Tis almost done, 'Tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.

ours, 'Tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.

1. Jesus, lover of my soul, Let me to thy bosom fly; While the nearer waters roll, While the tempest still is high. Hide me, O my

2. Other refuge have I none; Hang my helpless soul on Thee; Leave, ah! leave me not alone, Still support and comfort me. All my trust on

3. Thou, O Christ, art all I want; More than all in thee I find; Raise the fallen, cheer the faint, Heal the sick, and lead the blind. Just and holy

Soft.

Loud.

Saviour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive, O re - ceive, O re - ceive my soul at last.

there is stay'd, All my help from thee I bring; Co - ver my de - fence - less head With the shadow, With the shadow, With the sha - dow of thy wing.

is thy name; I am all un - righteous - ness! Vile, and full of sin I am, Thou art full, Thou art full, Thou art full of truth and gra -

Cheerful.

STAMFORD. Pec. M.

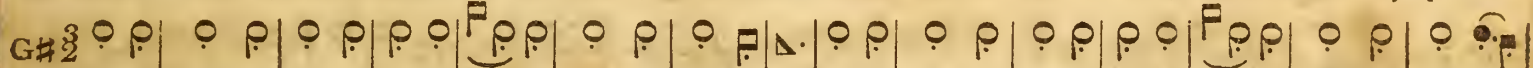
47



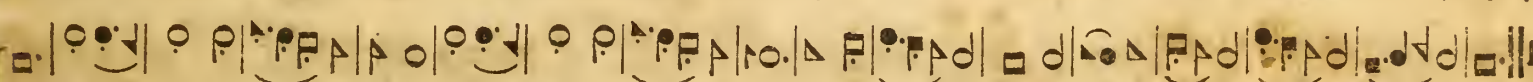
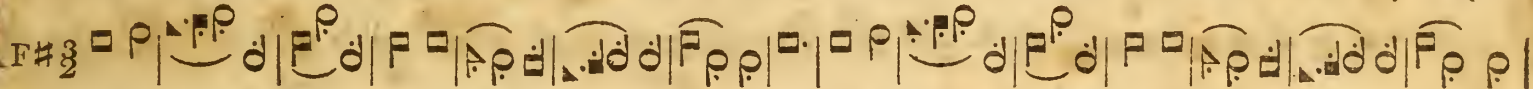
1. Love divine, all love excelling, Joy of heaven, to earth come down! Fix in us thy humble dwelling, All thy faith - ful mer - cies



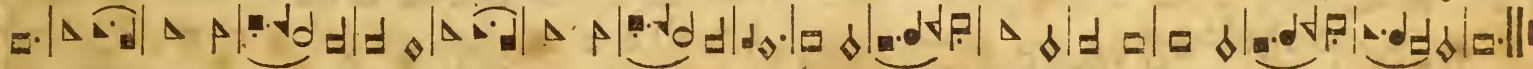
2. Breathe, O breathe thy loving spirit, In - to eve - ry troubled breast! Let us all in thee in - herit, Let us find thy promis'd



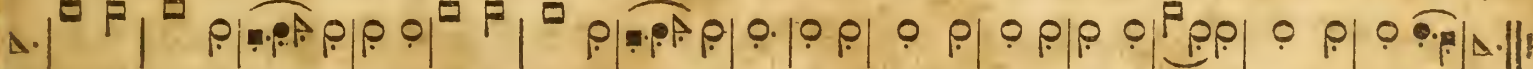
3. Come, al - mighty to deliver, Let us all thy life receive! Sudden - ly return, and never, Never more thy temples



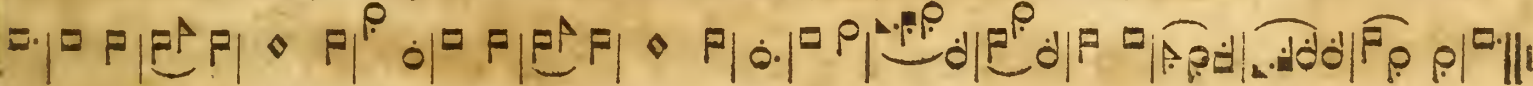
crown, Jesus! thou art all compassion, Pure, unbounded love thou art; Visit us with thy salvation, En - ter every trembling heart!



rest. Take away the love of sinning, Alpha and O - me - ga be, End of faith as its beginning, Set our hearts at li - ber - ty.



leave! Thee we would be always blessing, Serve thee as thine hosts above; Pray, and praise thee without ceasing; Glo - ry in thy precious love.



Moderate. Soft.

FUNERAL PIECE.

Loud. Soft.

49

1. The righteous souls, that take their flight Far from this world of pain, In God's pa-ter-nal bo-som blest For ev-er shall re-main.

2. To minds unwise they seem to die, All joy-ful hopes to cease; Yet they, secur'd by Je-sus, live In ev-er-last-ing peace.

3. And at the great, the aw-ful day, When Christ descends from high, With myriads of tri-umphant saints, He'll own them in the sky.

Moderate. Loud.

Diminish.

Loud.

4. Then He, their Judge, their mighty Lord, Displays redeem-ing grace, And calls them ev-er to behold The brightness of his face.

4. Then He, their Judge, their mighty Lord, Displays redeem-ing grace, And calls them ev-er to behold The brightness of his face.

1. Je - sus, let thy pitying eye Call back a wan - d'ring sheep; False to thee like Pe - - ter, I Would fain like Pe - ter, weep.

2. Sa - viour, Prince, enthron'd above, Re - pent - ance to im - part, Give me, through thy dy - - ing love, The humble contrite - heart.

3. See me, Saviour, from above, Nor suf - fer me to die. Life, and hap - pi - ness, and love, Drop from thy gracious eye.

Let me be by grace restor'd, On me be all long suf - - f'ring shown; Turn, and look up - on me, Lord, And break my heart of stone.

Give, what I have long implor'd, A portion of thy grief unknown; Turn, and look up - on me, Lord, And break my heart of stone.

Speak the re - cou - cil - ing word, And let thy mer - cy melt me down; Turn, and look up - on me, Lord, And break my heart of stone.

Slow.

ATHENS. C. M. Soft.

Loud.

51

And will the Lord thus con-descend To vis-it sinful worms? Thus at the door shall mercy stand, In all her winning

Unisons.

Soft.

forms. Surpriz-ing grace! and shall my heart Unmov'd and cold remain? Has this hard rock no tender part? Must mer-cy plead in vain?

My Maker and my King! To thee my all I owe; Thy sov'reign bounty is the spring From which my blessings flow. Thou ever, ever

Soft.

Loud.

good and kind A thousand, thousand reasons move; A thousand ob - li - gations bind, A thousand ob - li - gations bind My heart to grateful love.

Moderate.

CONCORD. L. M.

53

G# 3/4

O God how free thy mercies flow, But thy re-luctant wrath how slow! High as the bright ex-pand-ed

G# 3/4

G# 3/4

F# 3/4

The first system of musical notation consists of four staves. The top staff is in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The second staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The third staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The fourth staff is in F# major (two sharps) and 3/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "O God how free thy mercies flow, But thy re-luctant wrath how slow! High as the bright ex-pand-ed".

skies, Thy vast unbounded mer-cies rise, High as the bright ex-pand-ed skies, Thy vast unbound-ed mercies rise.

The second system of musical notation consists of four staves. The top staff is in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The second staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The third staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The fourth staff is in F# major (two sharps) and 3/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "skies, Thy vast unbounded mer-cies rise, High as the bright ex-pand-ed skies, Thy vast unbound-ed mercies rise.".

LEBANON. L. M., or as the 113th Psalm.

1. Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find; Or to its lowest depths descend?

2. What cavern deep, what hill sublime; Beyond thy reach, shall I pursue? What dark recess, what distant clime, Shall hide me from thy boundless view?

Cheerful.

WINCHESTER. Pec. M.

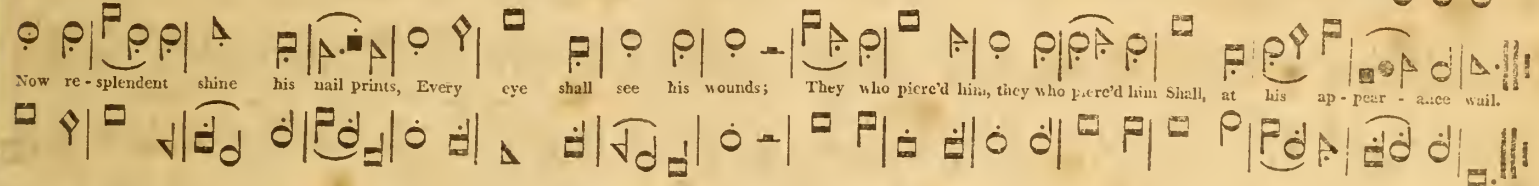
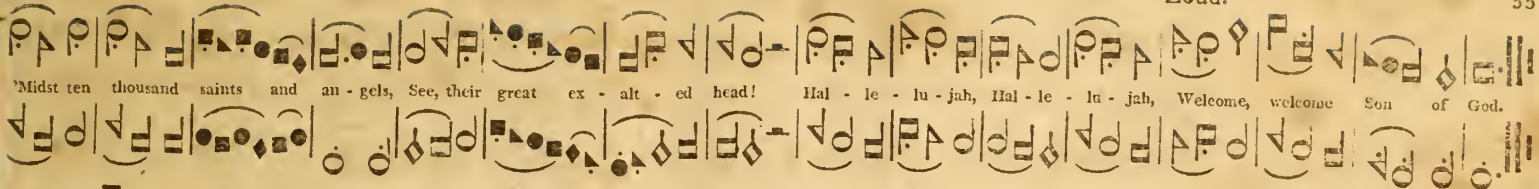
Its highest point what eye can find; Or to its lowest depths descend? 1. Lo! he cometh! count - less trumpets Blow to raise the sleep - ing dead;

What dark recess, what distant clime, Shall hide me from thy boundless view? 2. Now his me - rits, by the harpers Thro' th'e - ter - nal deep resounds;

Soft.

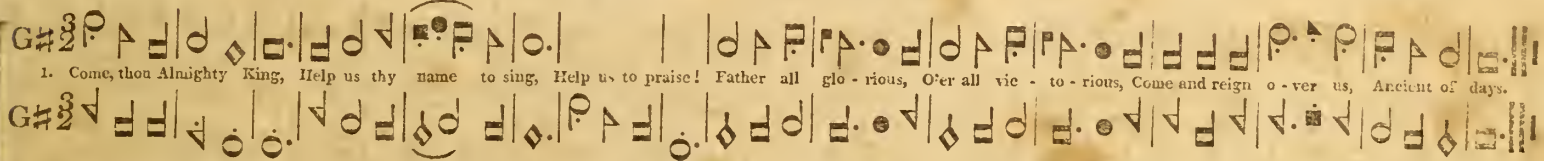
Loud.

55

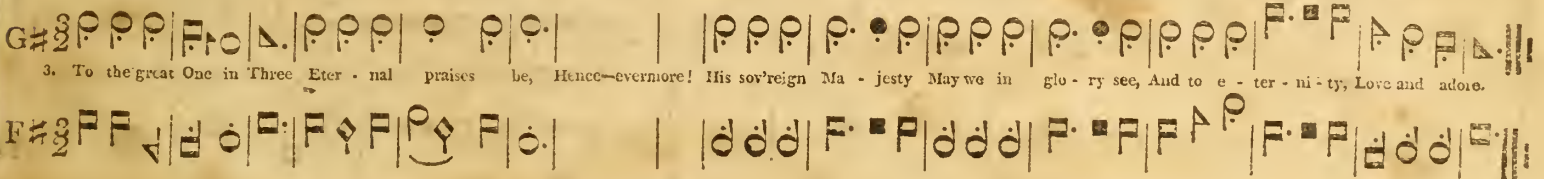


Cheerful.

Unisons. TRINITY. Pec. M.



2. Je - sus our Lord, arise, Scatter our en - e - mies, And make them fall! Let thine al - mighty aid Our sure defence be made, Our souls on thee be stay'd, Lord hear our call.



To our Redeemer's glorious name, Awake the sacred song! O may his love, (im - mortal flame!) Tune every heart and tongue.

CHORUS.

Soft.

Loud.

Glory, honor, praise and power Be unto the Lamb for - ever. Jesus Christ is our Redeemer, Hal - le - lujah, hal - le - lujah, hal - le - lujah, Praise the Lord.

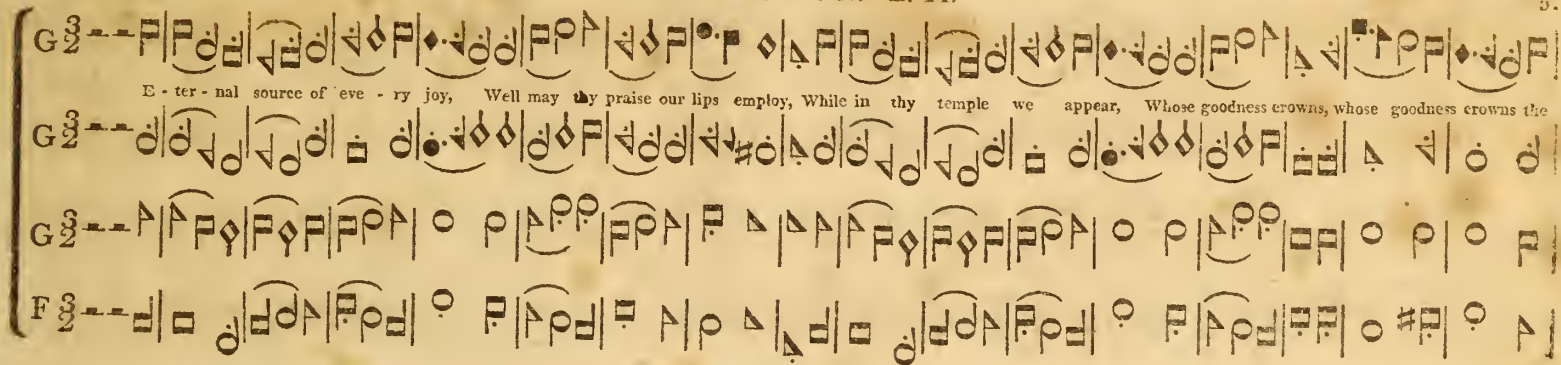
Halle - lujah, halle - lujah, hal - le - lujah, Praise the Lord.

Cheerful.

ISLINGTON. L. M.

57

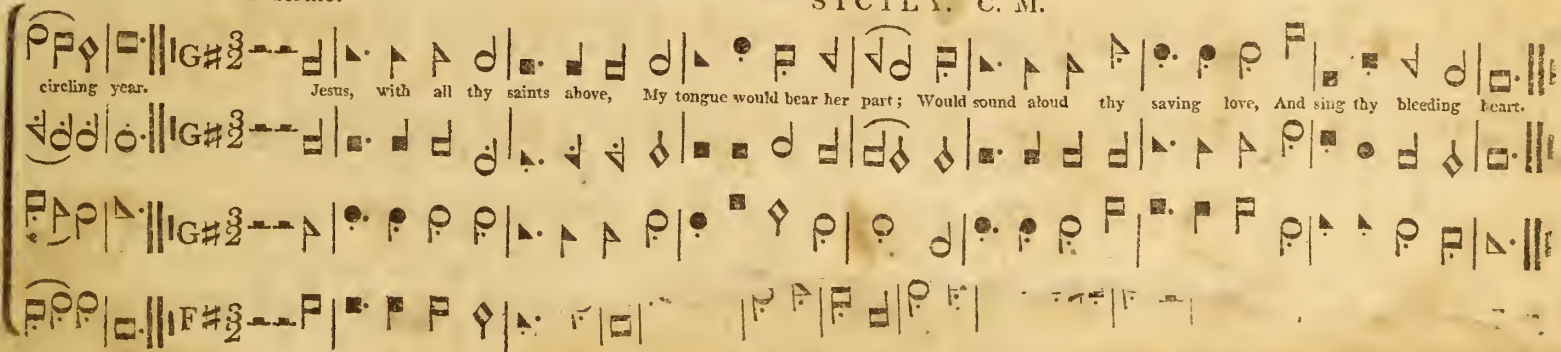
E - ter - nal source of eve - ry joy, Well may thy praise our lips employ, While in thy temple we appear, Whose goodness crowns, whose goodness crowns the



Moderate.

SICILY. C. M.

circling year. Jesus, with all thy saints above, My tongue would bear her part; Would sound abroad thy saving love, And sing thy bleeding heart.



VIENNA. P. M.

1. World, adieu! thou re - al cheat, Oft have thy de - ceitful charms Fill'd my heart with fond conceit, Fool - ish hopes, and false alarms.

2. Vain thy en - ter - tain - ing sights, False thy pro - mi - ses renew'd, All the pomp of thy delights Does but flat - ter and de - lude.

Moderate.

CHAPEL. P. M.

Now I see, as clear as day, How thy follies pass away.

1. O love divine, how sweet thou art! When shall I find my willing heart All

Thou I quit for heaven above, Object of the noblest love.

2. Stronger his love than death and hell; Its riches are unsearch - a - ble; The

Soft.

Loud.

59

taken up with thee! I thirst, and faint, and die to prove, The greatness of re - deem - ing love, The love of Christ to me, The love of Christ to me.

first born sons of light Desire in vain its depths to see, They cannot reach the mys - te - ry, The length, and breadth, and height, The length, and breadth, and height.

Moderate.

Desire CAMBRIDGE. C. M.

Jesus, I love thy charming name, 'Tis music to mine ear; Fain would I sound it out so loud, That earth and heaven may hear, That earth That earth and heaven may hear.

KEDRON. Pec. M.

1. Thou sweet gliding Kedron, by thy silver stream, Our Saviour at midnight, when Cynthia's pale beau, Shone bright on the waters, would

2. How damp were the vapours that fell on his head, How hard was his pil - low, How hum - ble his bed, The an - gels as - tonish'd, grew

3. O garden of Ol - iv - et, dear honour'd spot, The fame of thy wonders shall ne'er be for - got, The theme most transport - ing to

Soft.

frequent - ly stray, And lose in thy murmurs, and lose in thy murmurs, the toils of the day, the toils of the day, the toils of the day.

sad at the sight, And follow'd their Master, and follow'd their Master, with solemn delight, with solemn de - light, with solemn de - light.

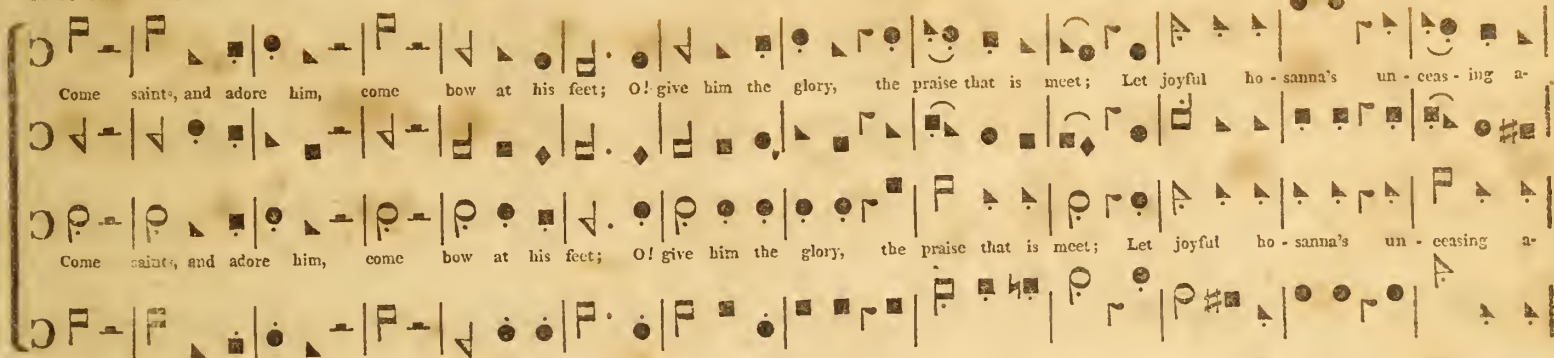
seraphs a - bove, The triumph of sorrow, the triumph of sorrow, the triumph of love, the triumph of love, the triumph of love.

Cheerful. CHORUS.

Soft.

Loud.

61



Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joyful ho - sanna's un - ceas - ing a -

Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joyful ho - sanna's un - ceasing a -

Unisons.



rise, Let joyful hosanna's un - ceasing a - rise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.

rise, Let joyful ho - sanna's un - ceasing a - rise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.

62 Moderate.

TURIN. P. M. Soft.

Loud.

Soft.

1. Son of God! thy blessing grant, Still supply my eve-ry want; Tree of life, thine influence shed, With thy sap my spi-rit feed, With thy sap my

2. Tired rest branch, alas! am I, Wither without thee and die; Weak as helpless in-fan-cy, O confirm my soul in thee, O confirm my

Loud.

Moderate.

MALTA. Pec. M.

spirit feed, With thy sap my spirit feed.

1. Come, Lord, from above, The mountains remove; O'erturn all that hinders the course of thy love; My

soul in thee, O confirm my soul in thee.

2. I languish and pine For comfort divine, O when shall I say "my be-lov-ed is mine? I

Soft. Loud. Soft.

Loud.

63

bosom inspire, In - kin - dle the fire, And wrap, and wrap, and wrap my whole soul in the flames of de - sire, And wrap my whole soul in the flames of de - sire.

chuse the good part? My portion thou art? O love, O love, O love I have found thee, O God, in my heart? O love I have found thee, O God, in my heart.

Moderate.

Soft.

B E R E A. C. M.

Loud.

Grace! how melodious is the sound! What music to our ear!

Spread the sweet accent far a - round, Spread the

That earth and heaven may hear.

Spread the sweet accent far a - round,

Moderate.

GALILEE. Pec M.

Soft.

1. Come and let us ascend, My companion and friend; To a taste of the banquet above; If thy heart be as mine, If for Je - sus it pine, Come up into the chariot of

2. Who in Jesus confide, They are hold to outside. All the storms of afflic - tion beneath, With the Prophet they soar To that heavenly shore, And outfly all the arrows of

Loud.

Cheerful.

MILLVILLE. Pec. M.

love, Come up into the chariot of love.

1. Come let us anew, Our journey pursue; With vigour a - rise, And press to our permanent place in the skies

death, And outfly all the arrows of death.

3. At Je - sus's call, We give up our all, And still we fore - go, For Je - sus's sake, Our enjoyments below.

Moderate.

J U D E A. C. M.

65

G³ The glorious armies of the sky, To thee, O might - ty King! Triumphant an - thems con - se - crate, And hal - le - lu - jahs

G³

G³

F³

sing. But still their own ex - alt - ed flights Fall vastly short of thee; How distant then must human praise From thy perfection be!

NORWICH. Pec. M.

1. How firm a foundation, ye saints of the Lord, Is laid for your faith, in his ex - cel - lent word; What more can he say than to you he hath

2. In every con - dition, in sickness, in health, In po - verty's vale, or abound - ing with wealth; At home and abroad, on the land, on the

Cheerful.

MARSEILLES. P. M.

said? You, who un - to Je - sus for refuge have fled. 1. All hail, in - car - nate God! The wond'rous things foretold Of thee, in sacred

sea, "As days may demand, so thy succour shall be." 2. To thee the hoary head Its sil - ver honor pays; To thee the blooming

Soft.

Loud.

67

writ, With joy our eyes behold. Still does thine arm new trophies wear, And mo - numents, and mo - numents, and mo - nu - ments of glory rear.

youth Devotes his brightest days. And every age their tribute bring, And bow to thee, and bow to thee, and bow to thee, all conq'ring King.

Moderate.

EVENING HYMN. L. M.

Glory to thee my God this night For all the blessings of the light. Keep me, O keep me, King of kings Under thy own Almighty wings.

69 Moderate.

CALVARY. Pec. M.

1. Hark! the voice of love and mercy sounds aloud from Cal - va - ry! See! it rends the rocks a - sunder, Shakes the earth and veils the sky.

2. It is finish'd! O what pleasure Do these charming words af - ford! Heavenly blessings without measure, Flow to us from Christ the Lord.

Slow and Soft.

Moderate and Loud.

Moderate.

LEONI. P. M.

"It is finish'd! It is finish'd!" Hear the dy - ing Saviour cry.

1. The God of Abrah'm praise, Who reigns enthron'd a - bove Ancient of

"It is finish'd! It is finish'd!" Saints the dy - ing words record.

5. Before the Saviour's face The ransom'd nations bow; O'erwhelm'd at

ev - er - last - ing days, And God of love, Jehovah great I AM! By earth and heaven confess'd; I bow and bless the sa - cred name, For ev - er blest.

his almighty grace, For - ev - er new. He shows his prints of love, They kindle to a flame! And sound thro' all the worlds above The slaughter'd Lamb.

Cheerful. Unisons.

Soft. DERBY. C. M. Loud.

Praise ye the Lord, im - mor - tal choir, That fills the realms above, Praise him who form'd you of his fire, Praise him who form'd you of his fire, And feeds you with his love.

1. The joyful morn, my God, is come, That calls me to thy honor'd dome Thy presence to a - dore; Thy pre - sence to adore; My feet the summons shall attend, With

2. Hither from Judah's utmost end, The heaven protected tribes ascend; Their offerings hither bring; Their offerings hither bring; Here, eager to attest their joy, In

Soft. Loud. Moderate. MYRA. S. M.

willing steps thy courts ascend, And tread the hallow'd floor, And tread the hallow'd floor. 2. Your harps, ye trembling saints, Down from the wil - lows take; Loud

hymns of praise their tongues employ, All hail th'immortal King, All hail th'immor - tal King. 2. Tho' in a foreign land, We are not far from home; And

Unisons.

Unisons.

Slow.

71

to the praise of Christ our Lord, Bid every string awake, Praise ye the Lord, Hallelujah, Praise ye the Lord, hallelujah, hallelujah, hallelujah, hallelujah, Praise ye the Lord.

nearer to our house above, We every moment come.

Hallelujah,

hallelujah, hallelujah, hallelujah, hallelujah, Praise ye the Lord.

Moderate.

EPHESUS. C. M.

Soft.

Loud.

1. All hail the pow'r of Jesu's name! Let angels prostrate fall. Bring forth the roy - al diadem, And crown him, crown him, crown him, crown him Lord of all.

3. Ye chosen seed of Is - rael's race, A remnant weak and small; Hail him who saves you by his grace, And crown him, crown him, crown him, crown him Lord of all.

Blow ye the trumpet, blow; The gladly solemn sound Let all the nations know, Let all the nations know, To earth's remotest bound,

Loud.

Soft.

Loud.

to earth's remotest bound. The year of Jubilee is come; Return ye ransom'd sinners home, The year of Jubilee is come; Return ye ransom'd sinners home.

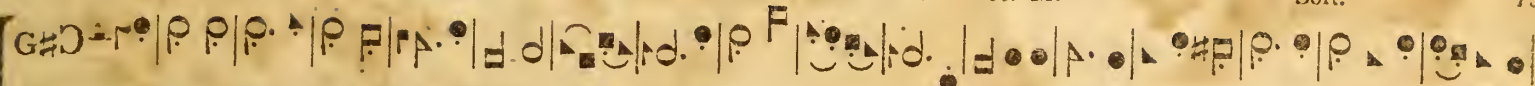
Moderate.

Soft.

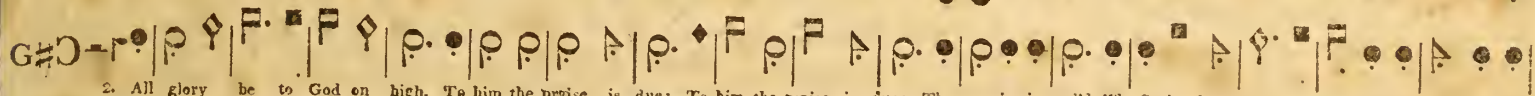
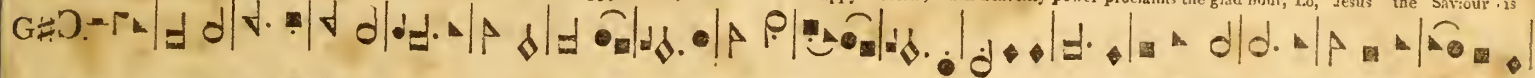
Loud. BRISTOL. Pec. M.

Soft.

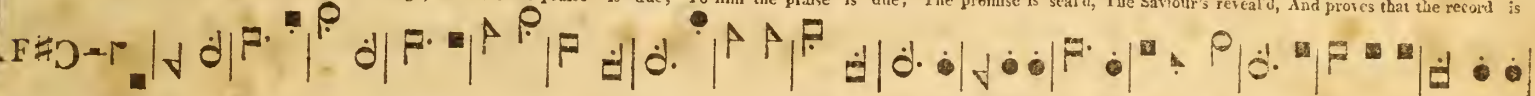
73



1. Lift up your heads in joyful hope, Salute the happy morn; Salute the happy morn; Each heavenly power proclaims the glad hour, Lo, Jesus the Saviour is



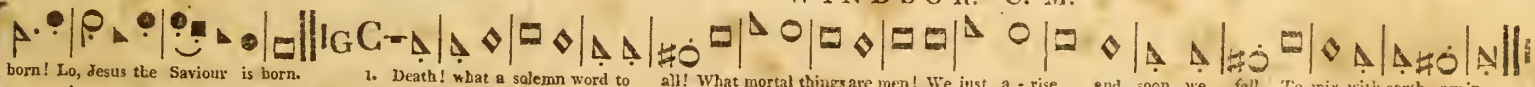
2. All glory be to God on high, To him the praise is due; To him the praise is due; The promise is seal'd, The Saviour's reveal'd, And proves that the record is



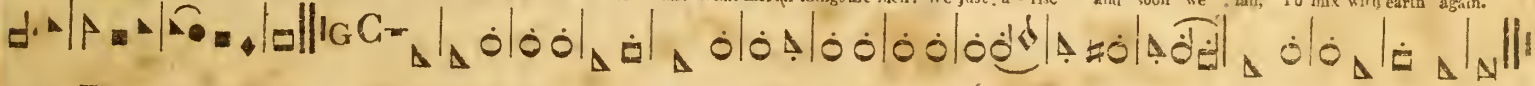
Loud.

Moderate.

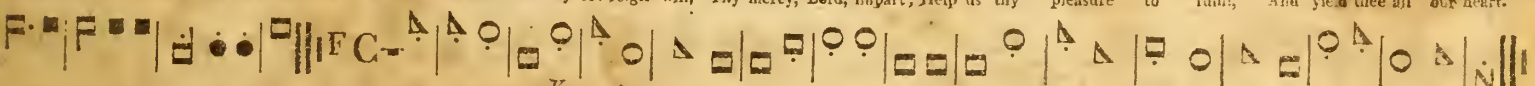
WINDSOR. C. M.



1. Death! what a solemn word to all! What mortal things are men! We just a - rise and soon we fall, To mix with earth again.



true, And proves that the record is true. 5. Oh! fit us for thy sov'reign will, Thy mercy, Lord, impart; Help us thy pleasure to fulfil, And yield thee all our heart.



T E M P E S T. Pec. M.

1. When the fierce north wind, with his airy forces, Rears up the Baltic to a foaming fury; And the red lightning, with a storm of hail, comes Rushing a-

8. Stop here, my fancy; (all away, ye horrid Doleful i - deas,) come, arise to Jesus, How he sits God-like! and the saints around him Thron'd, yet a-

Moderate.

LANCASTER. 7s.

main down, Rushing again down. 1. Christ, the Lord, is risen to day, Sons of men and angels say; Raise your joys and triumphs high, Sing, ye heavens, and earth reply.

doring, Thron'd, yet ador - ing. 2. Love's redeeming work is done, Fought the fight, the battle won: Lo! our sun's eclipse is o'er, Lo! he sets in blood no more.

Slow and solemn.

Loud.

75

And will the Judge descend, And must the dead a - rise, And not a sin - gle soul escape His all dis - cerning eyes?

Moderate.

AUGUSTA. C. M.

With joy we meditate the grace Of our High Priest above! His heart is made of tenderness, His bowels melt with love.

T E M P E S T . Pec. M.

1. Away, my un - be - liev - ing fear! Fear shall in me no more take place! My Saviour doth not yet ap - pear, He hides the

2. Barren although my soul remain, And not one bud of grace appear, No fruit of all my toll and pain, But sin, and

Loud.

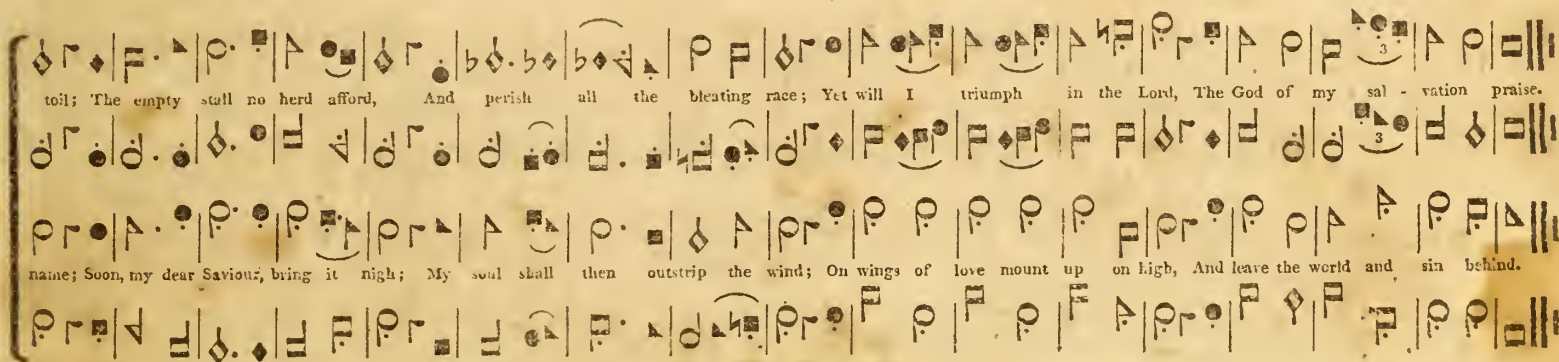
brightness of his face; But shall I therefore let him go, And basely to the tempter yield? No; in the strength of Je - sus, no; I never will give

on - ly sin is here; Altho' my gifts and comforts lost, My blooming hopes cut off I see, Yet will I in my Saviour trust, Whose matchless grace can



up my shield. Altho' the vine its fruit deny, Altho' the olive yield no oil, The withering fig tree droop and die, The field il - lude the tiller's
reach to me. In hope, be - liev - ing against hope, His promis'd mercy will I claim; His gracious word shall bear me up, To seek sal - va - tion in his

Loud.



toil; The empty stall no herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my sal - vation praise.
name; Soon, my dear Saviour, bring it nigh; My soul shall then outstrip the wind; On wings of love mount up on high, And leave the world and sin behind.

I waited patient for the Lord; Who did his gracious ear afford; He bow'd to hear my humble cry; His goodness brought salva - tion

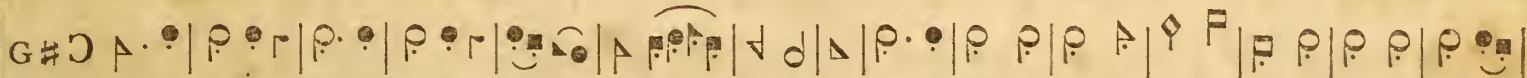
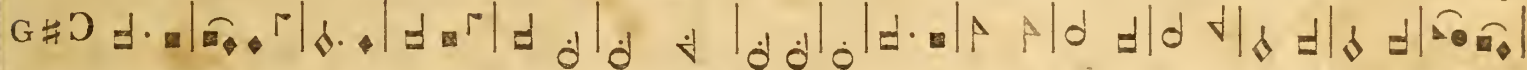
Unisons.

Unisons.

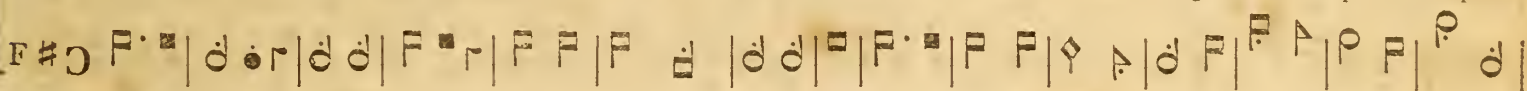
nigh, He rais'd me from a horrid pit, And from my bonds releas'd my feet; Firm on a rock he made me stand, To praise the wonders of his hand.



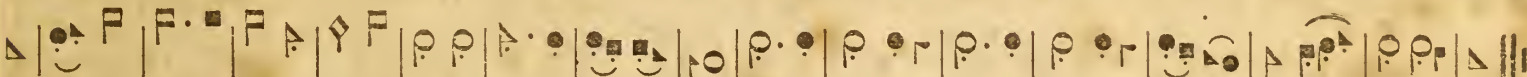
1. Sweet the moments rich in blessing, Which before the cross I spend, Life and health and peace possessing, From the sinner's dy - ing



2. Far above yon glorious ceiling Of the azure vaulted sky, Jesus sits his grace revealing To the splendid troops on



friend. Here I'll sit, for ever viewing Mercy's streams in streams of blood; Precious drops my soul bedewing Plead and claim my peace with God.



high. Hosts se - raphic humbly bowing, At his footstool prostrate fall; Saints and angels all avow - ing, God in Christ their all in all.

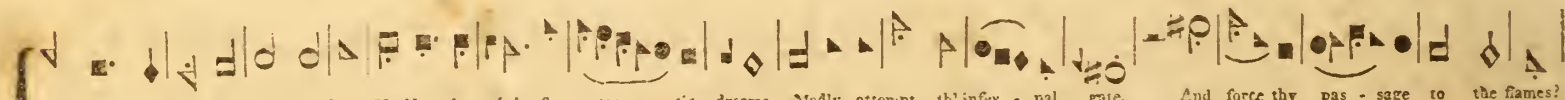




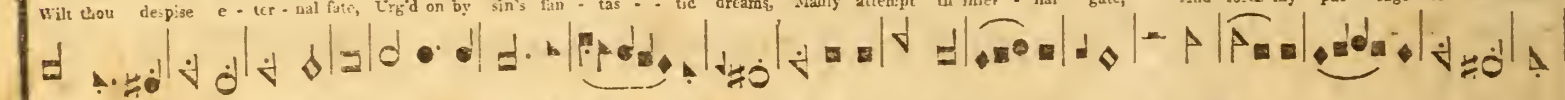
Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds unknown, Heedless against thy God to fly?



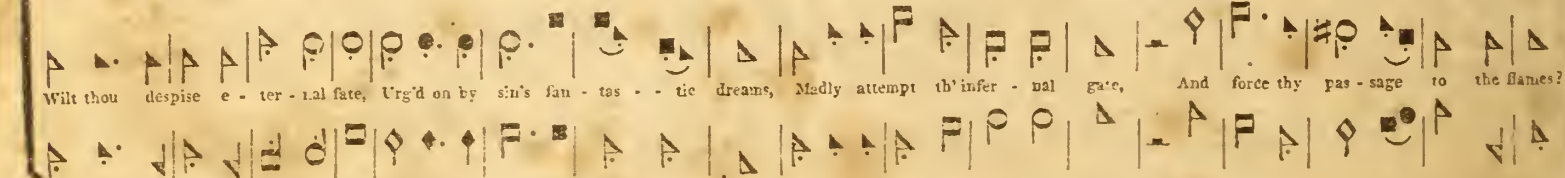
Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds unknown, Heedless against thy God to fly?

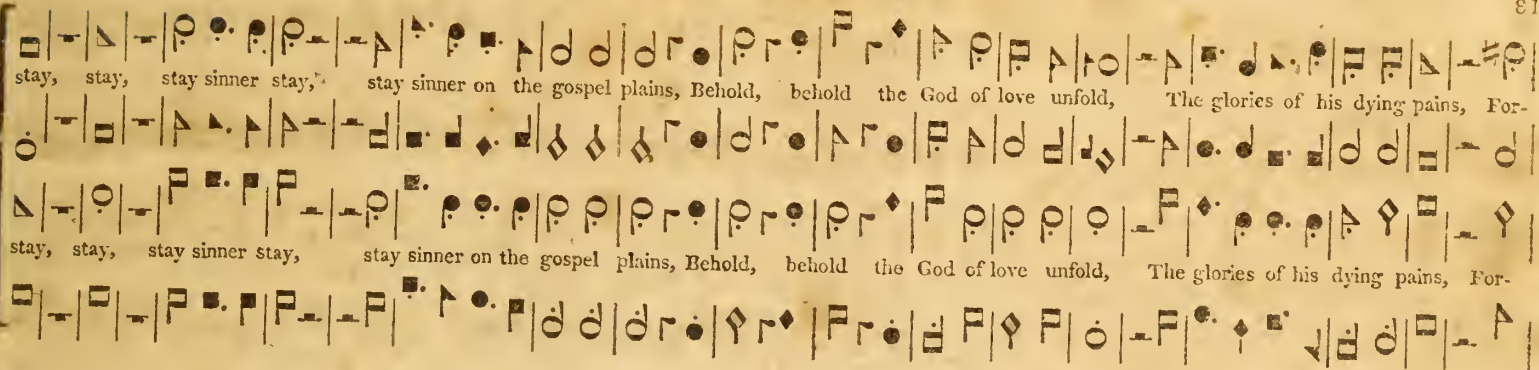



Wilt thou despise e - ter - nal fate, Urg'd on by sin's fan - tas - tie dreams, Madly attempt th' infer - nal gate, And force thy pas - sage to the flames?



Wilt thou despise e - ter - nal fate, Urg'd on by sin's fan - tas - tie dreams, Madly attempt th' infer - nal gate, And force thy pas - sage to the flames?

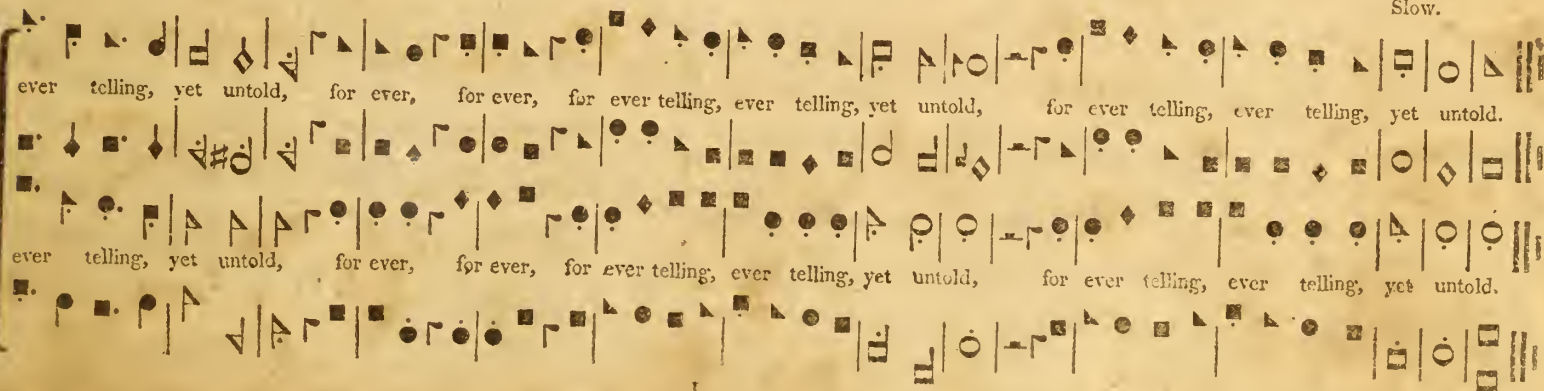




stay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For-

stay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For-

Slow.



ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet untold.

ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet untold.

At an - chor laid re - mote from home, Toiling I cry sweet Spi - rit come, Toiling I cry sweet Spi - rit come, Ce - les - tial breeze

At an - chor laid re - mote from home, Toiling I cry sweet Spi - rit come, Toiling I cry sweet Spi - rit come, Ce - les - tial breeze

Soft.

Loud.

very Soft.

Loud.

no longer stay; But swell my sails, and speed my way, But swell my sails and speed my way, Fain would I mount, fain would I glow; Fain would I mount, fain would I

no longer stay; But swell my sails and speed my way, Fain would I mount, fain would I

glow; And loose my ca - ble, and loose my ca - ble from below. But I can on - ly spread my sail; Thou, thou must breathe th'au-
glow; and loose my ca - ble from below. But I can on - ly spread my sail; Thou, thou must breathe th'au-

Loud.

Soft.

Loud.

spi - cious gale, But I can on - ly spread my sail; Thou, thou must breathe th'auspicious gale, Thou, thou must breathe, Thou, thou must breathe th'auspi - cious gale.

spi - cious gale, But I can on - ly spread my sail; Thou, thou must breathe, Thou, thou must breathe th'auspi - cious gale.

Moderate.

Slow and Soft.

Increase.

Vital spark of heavenly flame; Quit, Oh quit this mortal frame, Trembling, hoping, ling'ring, flying, Oh the pain, the bliss of dying!

Vital spark of heavenly flame; Quit, Oh quit this mortal frame, Oh the pain, the bliss of dying!

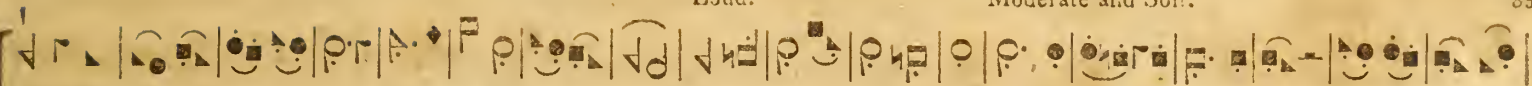
Slow and Soft.

Increase.

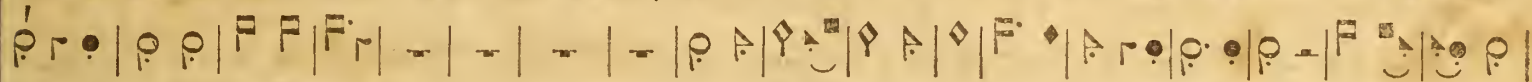
Cheerful. Soft.

Cease, fond nature, cease thy strife, and let me languish into life! Hark! they whisper, angels say, they whisper, angels say, Hark!

And let me languish into life! Hark! Hark! Hark! they whisper angels say;



Hark! they whisper, angels say, Sister spirit come a - way! Sister spirit come away! What is this absorbs me quite! Steals my senses?



Hark! they whisper, angels say, Sister spirit come away! What is this absorbs me quite? Steals my senses?



Loud.

Soft.

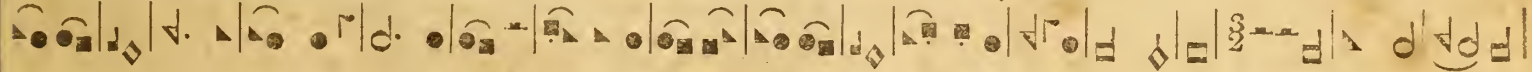
Increase.

Slow.

Moderate. Soft.



shuts my sight? Drowns my spirits? Draws my breath? Tell me my soul, can this be death? Tell me my soul, can this be death? The world recedes; it



shuts my sight? Drowns my spirits? draws my breath? Tell me my soul, can this be death? Tell me my soul, can this be death? The world recedes; it



Increase, Loud. Diminish. Increase.

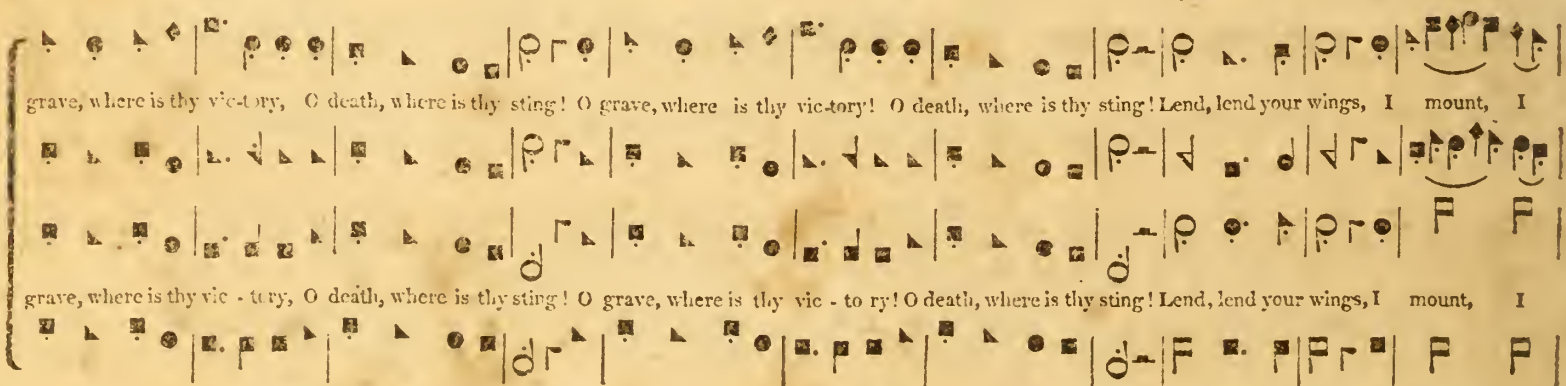
Cheerful.



dis - appears; Heaven opens on my eyes; My ears with sounds se - raph - ic ring Lend, lend your wings, I mount, I fly, O grave, where is thy victory! O

dis - appears; Heaven opens on my eyes; My ears with sounds se - raph - ic ring, Lend, lend your wings, I mount, I fly, O grave, where is thy victory! O

Soft.



grave, where is thy vic - tory, O death, where is thy sting! O grave, where is thy vic - tory! O death, where is thy sting! Lend, lend your wings, I mount, I

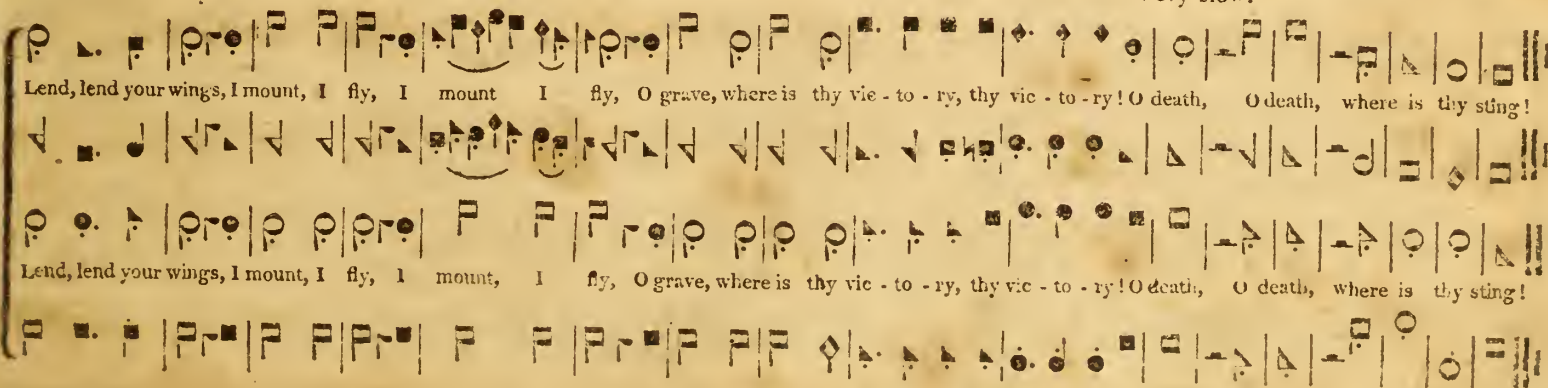
grave, where is thy vic - tory, O death, where is thy sting! O grave, where is thy vic - to - ry! O death, where is thy sting! Lend, lend your wings, I mount, I



fly, O grave, where is thy vic - to - ry, thy vic - to - ry! O grave, where is thy vic - to - ry, thy vic - to - ry! O death, where is thy sting! O death, where is thy sting!

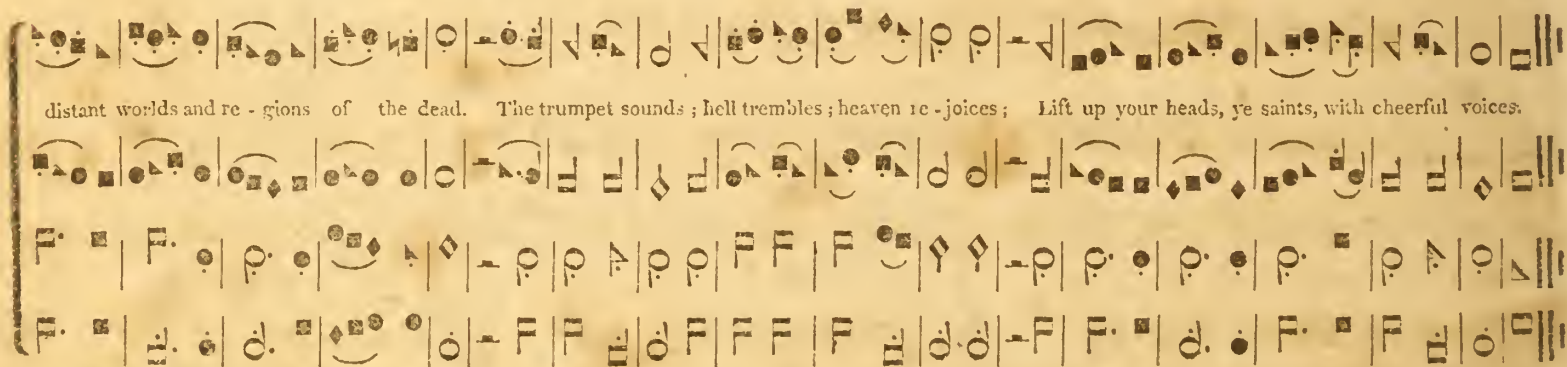
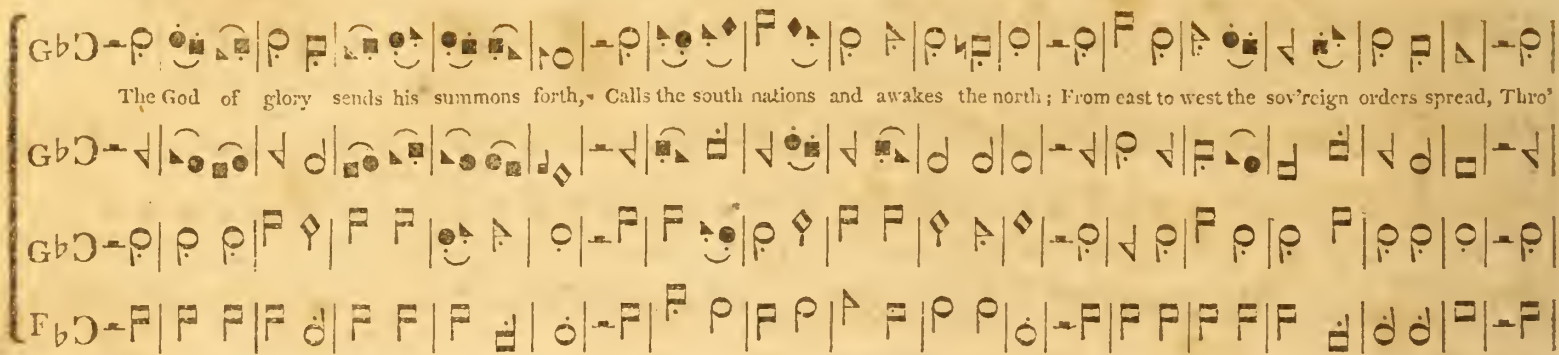
Loud.

Very slow.



Lend, lend your wings, I mount, I fly, I mount I fly, O grave, where is thy vic - to - ry, thy vic - to - ry! O death, O death, where is thy sting!

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic - to - ry, thy vic - to - ry! O death, O death, where is thy sting!



Moderate.

MIL ENSPORT.

Soft.

89

Praise ye the Lord; 'tis good to raise Our hearts and voices in his praise, Our hearts and voices in his praise. His nature and his works invite To make this duty our de-

Loud.

Moderate.

COOKHAM. 79.

light, To make this du - ty our delight. Now begin the heavenly theme, Sing aloud in Je - su's name; Ye who Jesu's kindness prove, Triumph in redeeming love.

With all my powers of heart and tongue I'll praise my Maker in my song. Angels shall hear the notes I raise, Approve the song, and join the

Loud.

Cheerful.

C O L U M B I A. S. M.

praise, Approve the song, and join the praise. My God, my life, my love, To thee, to thee I call; I cannot live if thou remove, For thou art all in all.

Moderate.

TRANSPORT. L. M.

Soft.

91

Give thanks to God; He reigns above, Kind are his thoughts, his name is love, Kind are his thoughts, his name is love; His mercy ages past have known, And ages long to come shall

Loud. Moderate.

GILBOA. S. M.

own, And ages long to come shall own. Exalt the Lord our God, And worship at his feet; His ways are wisdom, power, and truth, And mercy is his seat.

The Lord, how wondrous are his ways! How firm his truth! how large his grace! He takes his mercy for his throne, And thence he makes his

Moderate.

G I L G A L. L. M.

glo - ries known. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.

Moderate.

ARMLEY. L. M.

93

Stay, thou insulted Spi - rit, stay, Tho' I have done thee such despise; Nor cast the sin - ner quite away, Nor take thine ever-

Moderate.

BETHEL. C. M.

lasting flight. This is the day the Lord hath made, He calls the hours his own, Let heaven rejoice, let earth be glad, And praise surround the throne.

Soft.

Thou Shepherd of Israel, and mine, The joy and desire of my heart, For closer communion I pine, I long to reside where thou art: The pasture I

Soft. Loud. Moderate.

NEWCOURT. L. M.

languish to find, Where all who their shepherd obey, Are fed, on thy bosom reclin'd, And screen'd from the heat of the day. Come, let our voices join to raise A

Soft.

Loud.

95

sacred song of solemn praise, A sacred song of solemn praise; God is a sovereign King; rehearse His honor in exalted verse, His honor in exalted verse.

Moderate.

DAMASCUS. C. M.

My God, the spring of all my joys, The life of my delights, The glory of my brightest days, And comfort of my nights, And comfort of my nights!

Th' Almighty reigns, exalt - ed high O'er all the earth, o'er all the sky; Tho' clouds and darkness veil his feet, His dwelling is the mercy seat, Tho' clouds and darkness

The first system of musical notation for 'GLOCESTER' consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a style typical of 19th-century hymnals, with various note values and rests. The lyrics are written below the first staff, with hyphens indicating syllables that span across multiple notes. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'Soft' and 'Loud'.

Slow.

ORLEANS. 5. 11.

veil his feet, His dwelling is the mercy seat. All ye that pass by, To Jesus drag nigh; To you is it nothing that Jesus should die?

The second system of musical notation for 'ORLEANS' consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a style typical of 19th-century hymnals, with various note values and rests. The lyrics are written below the first staff, with hyphens indicating syllables that span across multiple notes. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'Slow'.

Moderate.

SWANICK. C. M.

97

Lord, thou wilt hear me when I pray; I am for ev - er thine; I fear before thee all the day, Nor would I dare to sin, Nor would I

The musical score for 'SWANICK. C. M.' consists of four staves. The first staff is in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The second staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The third staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The fourth staff is in G major and 3/4 time, starting with a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff, and the second line of lyrics corresponding to the second staff. The lyrics are: 'Lord, thou wilt hear me when I pray; I am for ev - er thine; I fear before thee all the day, Nor would I dare to sin, Nor would I'.

Moderate.

BREWER. L. M.

dare to sin. Thou, whom my soul admires above All earthly joy and earthly love, Tell me, dear Shepherd, let me know Where do thy sweetest pastures grow?

The musical score for 'BREWER. L. M.' consists of four staves. The first staff is in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The second staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The third staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The fourth staff is in G major and 3/4 time, starting with a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff, and the second line of lyrics corresponding to the second staff. The lyrics are: 'dare to sin. Thou, whom my soul admires above All earthly joy and earthly love, Tell me, dear Shepherd, let me know Where do thy sweetest pastures grow?'.

Rejoice, the Lord is King, Your Lord and King adore; Mortals, give thanks, and sing, And triumph ev - ermore! Lift up the

Moderate.

ELENBOROUGH. C. M.

heart, lift up the voice, Rejoice aloud, ye saints, rejoice! How vain are all things here below! How false, and yet how fair! Each

Soft.

Loud.

99

pleasure hath its poi - son too, Each pleasure hath its poison too, And eve - ry sweet a snare, And eve - ry sweet a snare.

Moderate.

PECKHAM. S. M.

Al - migh - ty Maker, God! How wond'rous is thy name! Thy glories how diffus'd a - broad Thro' the cre - ation's frame.

Great God, indulge my humble claim, Thou art my hope, my joy, my rest; The glories that compose thy name Stand all engag'd to

Moderate.

DUMAH. C. M.

make me blest. My drowsy powers, why sleep ye so? Awake, my sluggish soul! Nothing has half thy work to do; Yea nothing's half so dull!

Moderate.

CASTLE STREET. L. M.

Soft.

Loud. 101

Again, my tongue, thy silence break, My heart and all my powers, awake, My tongue, the glory of my frame, Awake, and sing Je - hovah's name, Awake, and

Moderate.

CHESTER. C. M.

sing Je - ho - vah's name. Out of the depths of long distress, The borders of despair, I sent my cries to seek thy grace, My groans to move thine ear.

Head of the church tri - umphant, We joyful - ly adore thee; Till thou appear, Thy members here Shall sing like those in glory, Shall sing like those in

The first system of the musical score consists of four staves. The first staff begins with a G-flat clef and a common time signature. The lyrics are written below the first two staves. The notation includes various note values, rests, and bar lines.

glory. We lift our hearts and voices, With b'est an - ti - ci - pation; And cry aloud, cry aloud, cry aloud, and give to God, And cry aloud, and give to God The praise of our salvation.

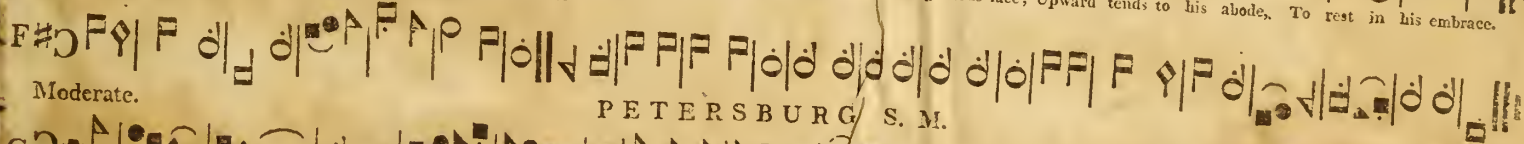
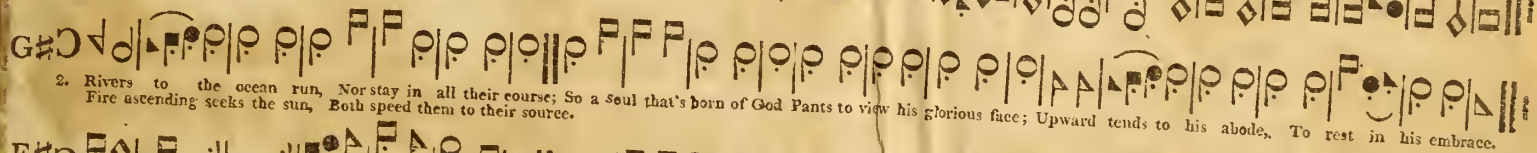
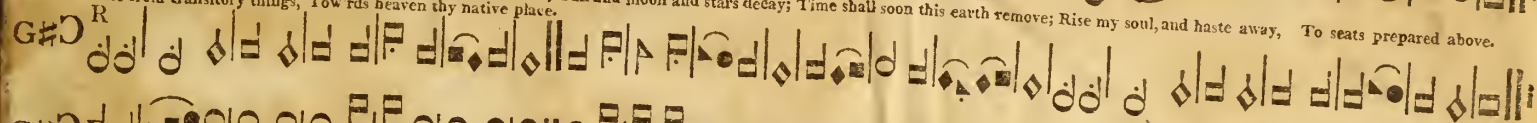
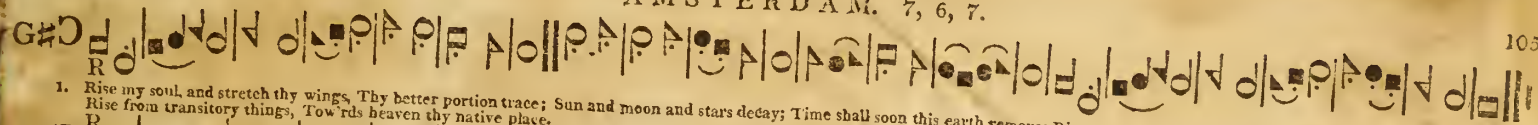
The second system of the musical score consists of four staves. The lyrics continue below the first staff. The notation includes various note values, rests, and bar lines, ending with a double bar line.

Hark! how the gospel trumpet sounds! Thro' all the earth the echo bounds! And Jesus, by re-deeasing blood, Is bringing sinners back to God: And guides them safely

Moderate.

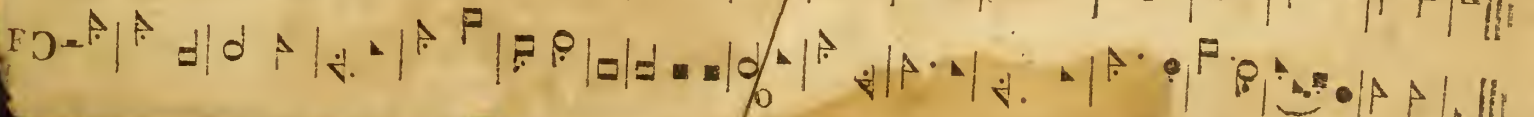
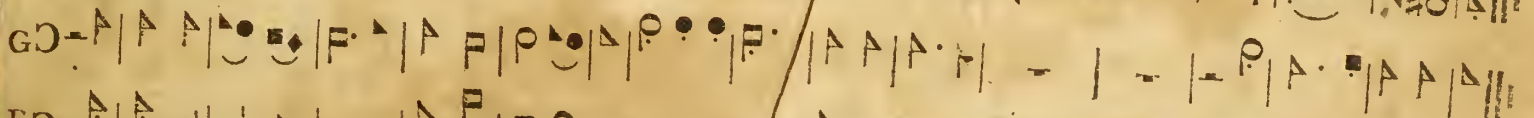
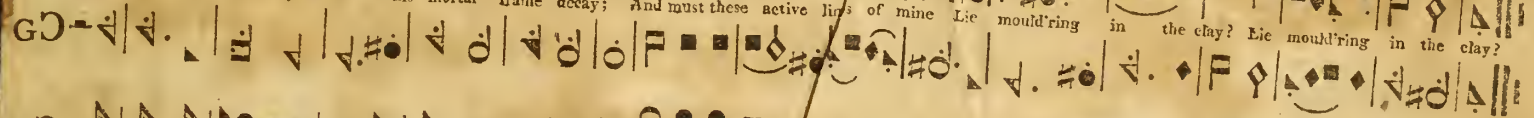
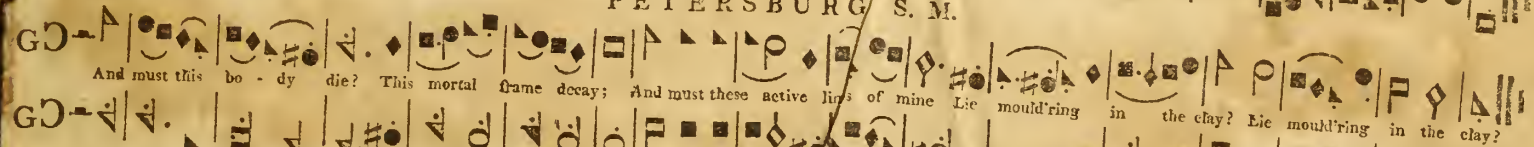
GILEAD. 7s.

by his word To endless day. Children of the heavenly King, As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.



Moderate.

PETERSBURG S. M.



O when shall I see Jesus, And reign with him above, And reign with him above; And from that flowing fountain Drink everlasting love? Drink everlast-

When shall I be deliver'd From this vain world of sin, From this vain world of sin; And with my blessed Jesus, Drink endless pleasures in? Drink endless plea-

Moderate.

SWEDESBORO. S. M.

ing love? 1. Raise your triumphant songs To an im - mor - al tune; Let the wide earth resound the deeds Ce - les - tial grace has done.

surcs in? 2. Sing how e - ter - nal love Its chief Beloved one, And bade him raise our wretched race From their abyss of woes.

Andrew Moore Billy Moore

Robert Moore

Solomon H. Moore

Solomon Moore

Slavery

Angela Moore

